



Durham E-Theses

Gendhing Gambir Sawit : context and association in Javanese gamelan music.

Posnett, David Mark

How to cite:

Posnett, David Mark (1990) *Gendhing Gambir Sawit : context and association in Javanese gamelan music.*, Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/1153/>

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a [link](#) is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

UNIVERSITY OF DURHAM

**GENDHING GAMBIR SAWIT : CONTEXT AND ASSOCIATION
IN JAVANESE GAMELAN MUSIC**

The copyright of this thesis rests with the author.
No quotation from it should be published without
his prior written consent and information derived
from it should be acknowledged.

VOLUME TWO

by

DAVID MARK POSNETT

Ph.D. 1990



18 AUG 1992

**THESIS
CONTAINS
TAPE
CASSETTE**

**PLEASE CONTACT THE
UNIVERSITY IF YOU WISH TO
SEE THIS MATERIAL.**

UNIVERSITY of DURHAM

Gendhing Gambir Sawit : Context and Association in
Javanese Gamelan Music

(Two Volumes)

Volume Two

A Thesis Submitted to the Department of Music for the
degree of Doctor of Philosophy

by

David Mark Posnett

1990

TABLE OF CONTENTS

VOLUME TWO

Table of Contents (Volume Two)	i
Notes to Chapter 1	468
Notes to Chapter 2	472
Notes to Chapter 3	475
Notes to Chapter 4	478
Notes to Chapter 5	481
Notes to Chapter 6	485
Notes to Chapter 7	493
APPENDIX 1: Range and Pitch Distribution of Gamelan Instruments and Vocalists.	494
APPENDIX 2: Balungan Gendhing of "Gambir Sawit" and Related Pieces.	496
APPENDIX 3: Kendhang Ciblon.	506
3a: Basic Sounds and their symbols.	506
3b: Basic Patterns (Sekaran and Singgetan).	508
3c: Schema of Ciblon Drumming for "Gambir Sawit" and "Tari Gambyong".	513
APPENDIX 4: Sample Saron Penerus and Bonang Barung parts for the Mérong of "Gambir Sawit" sléndro sanga.	520
APPENDIX 5: Rebab part for "Gambir Sawit", sléndro sanga.	523

APPENDIX 6: Sindhènan and Gérongan for Gendhing "Gambir Sawit" kethuk 2 kerep minggah 4 sléndro sanga/pélog nem.	526
APPENDIX 7: Gérongan (Sinom metre) for Mérong and Ngelik of "Gambir Sawit" sléndro sanga.	537
APPENDIX 8: Gendèr Barung part for Mérong (Irama 1/4) and Inggah (Irama 1/8) of Gendhing "Gambir Sawit" sléndro sanga.	539
APPENDIX 9: Gendèr Barung part for Inggah (irama 1/16) "Gambir Sawit" sléndro sanga, prior to entry of Gérongan (irama 1/8).	546
APPENDIX 10: Sindhènan for Srimpi "Gambir Sawit", kethuk 2 kerep minggah Ladrang "Gonjang-Ganjing", sléndro sanga.	551
APPENDIX 11: Vocal part for Bawa Sekar "Rarabéntrok" and Gendhing Santiswara "Gambir Sawit" minggah "Sembung Gilang" sléndro sanga.	557
APPENDIX 12: Bonang Barung part for the second section of Gendhing "Gambir Sawit" (Surabaya), sléndro wolu.	563
APPENDIX 13: Gendèr part for Gendhing "Gambir Sawit" (Surabaya) sléndro wolu.	565
APPENDIX 14: Gambang part for Gendhing "Gambir Sawit" (Surabaya), sléndro wolu.	568

APPENDIX 15: Gambang part for Mérong (irama 1/4) and Ingguh (irama 1/8) of Gendhing "Gambir Sawit" (Solonese) sléndro sanga.	571
APPENDIX 16: Balungan for Angklung/Calung "Gambir Sawit" (Banyumas).	578
APPENDIX 17: Examples of Kendhangan for "Gambir Sawit" (Banyumas).	581
APPENDIX 18: Examples from the Angklung parts of "Gambir Sawit" (Banyumas).	588
APPENDIX 19: Examples of Sindhèn and Gérongan parts from "Gambir Sawit" (Banyumas).	593
APPENDIX 20: Calung Part for the Mérong of "Gambir Sawit" (Banyumas).	597
BIBLIOGRAPHY	599
1. Works Consulted	599
2. Notations	606
LIST OF RECORDINGS	608
a. Commercial Recordings	608
b. Private Recordings	614
c. Accompanying Cassettes	617
SUPPLEMENT TO VOLUME TWO	619

Notes to Chapter 1

1. For more detailed descriptions of the individual instruments, see, for example, Kunst (1973:passim.), Sutton (1982:296-300) and Hastanto (1985:2-16). The ranges of the instruments are given in Appendix 1.
2. The three instruments making up the saron family are (from low to high) the saron demung (known as 'demung'), saron barung (or simply 'saron') and the saron penerus (known alternatively as 'peking').
3. By "gong-chime instruments", I mean those which comprise sets of individually-tuned "pot-gongs" or "gong-kettles" suspended horizontally on wooden racks by means of cords. The bonang each have two rows of gongs, the kenong have racks for one, two or three separate gongs, while the single-pitch kethuk and kempyang share one rack.
4. Another distinction here is between "loud-playing" and "soft-playing" parts of the ensemble, the gong-chime group belonging to the former and the embellishing group to the latter (see Sutton 1982: 299-300). In the present study the soft-playing instruments, including voices, are listed at the beginning of the section (I-2).
5. There are three kendhang in the Central Javanese gamelan. The largest is the kendhang gendhing, the



smallest the ketipung. The former may be played alone or in conjunction with the latter. The ketipung, however, may not be played except in combination with the larger kendhang. The third drum is the medium-sized kendhang ciblon (or simply 'ciblon'), which performs elaborate and lively patterns especially appropriate for the accompanying of dance.

6. 'Pathet' is a Javanese term for which there is really no adequate English equivalent. The notes played or sung by the interpreter are really only surface evidence of an underlying process through which pathet, in one of its roles, guides tone selection and pattern configurations. The process is one of feeling and appropriateness according to context, rather than theoretical ground-rules and correctness. For this reason, my notion of "modal atmosphere" takes the usual translation ('mode') a stage further, in an attempt to convey something of the subtle and pervasive character of pathet.

In another role, Javanese musicians recognise pathet as a method of classifying the gamelan repertoire, dividing each of the two tuning systems into three pathet categories:

sléndro nem	pélog lima
sléndro sanga	pélog nem
sléndro manyura	pélog barang

In some pieces the pathet is clear and remains the same throughout. In others, it can change and even be

unclear in certain passages. It may also not be clear under which of the above categories a piece should be classified, and indeed, the categories themselves are controversial, especially in pélog. A recent study by Hastanto (1985) is devoted to a thorough examination of the whole concept of Central Javanese pathet.

7. Founded in 1964, "STSI" (Sekolah Tinggi Seni Indonesia - 'Indonesian [High] School of the Arts') is the main academy of the Indonesian performing arts to be found in Solo, Central Java. Until 1988, this same institution was known as "ASKI" (Akademi Seni Karawitan Indonesia - 'Academy of Indonesian Performing Arts'). For further background information, see Hatch 1979:11-18.

8. In stating this, I am echoing an observation made by Judith Becker, which, in its original context, is expressed as follows:

"The musician in an oral tradition...has mastered a technique of composition...which allows him to perform and compose at the same moment...the music must be re-created, not reproduced."

(Becker 1980:20)

9. This use of the term "Gendhing" refers to its formal structure. See further sections I-7 and II-4.

10. The formal structure known as 'Ketawang' comprises one or more 16-beat cycles (gongan) consisting of two subsections (kenongan) of 8 beats each. See further Gitosaprodjo (Becker 1984:366).

11. "Menur" (JAV - 'jasmine') also refers to the topmost point on a rebab, which, according to Rasitopangrawit (interview, 11.10.89) resembles the bud of a jasmine flower (see also Djumadi 1982:6). For "Menur Dadu" in connection with "Gambir Sawit" see sections IV-8 and V-3 of this study.
12. 'Wilet' is used here in the same sense as my later definition of the term 'wiletan' (see section II-4).
13. Ngelik sections vary in length, and do not necessarily occupy a complete cycle in the formal structure, as in Gendhing "Semiring" sléndro sanga, for example (Mloyowidodo 1976I:78). Moreover, many gendhing do not contain ngelik sections at all, and they are not obligatory in those which do.
14. I use this system consistently throughout the thesis. It only merits further attention, therefore, if it is used for different gendhing, or adjusted to the unusual length and structure of particular versions of "Gambir Sawit", such as those from Surabaya and Banyumas (sections VI-6 to VI-9 respectively).
15. I am grateful to Maria Omo for permission to use this recording as research material for the present study.

Notes to Chapter 2

1. See, for example, Sumarsam's comparison of the "myth" of Gendhing "Kalunta" with the historical evidence (Sumarsam 1980).
2. Pupuh refers to sections of a poem containing verses in the same poetic metre, the usual english term being 'canto'. The passage quoted here consists of two verses in the seven-line Asmaradana metre, the first of which contains two misprints - a comma is missing after the word 'gendhing', and 'aranya' should read 'arannya'. I am grateful to Ben Arps for drawing these errors to my attention.
3. The basis of the formal structure called 'Ladrang' is one or more gongan of 32 melodic beats, divided into four kenongan of 8 beats each.
4. "Sanga-sanga" means literally 'in nines' or 'nine each'. Here, it alludes to pathet sanga and the fact that the pathet of both gendhing and pathetan agree. It is also the name of a character in wayang kulit, specifically the son of Kresna's brave though diminutive companion, Setyaki.
5. The Solo Kraton is the palace of the traditional rulers (susuhunan) of Surakarta (Solo). It is one of two Princely Courts in Solo, the other being the Mangkunegaran. These possess revered collections of gamelan

instruments, including some that are both ancient and sacred. They are played by musicians employed at the Court, and among those in the Solo Kraton in recent times was the author of Weda Pradangga, Radèn Tumenggung Warsadiningrat. The book thus provides what Hatch describes as a "Kraton perspective" on the history of gamelan music (Hatch 1979:17). Weda Pradangga first appeared in romanised form in 1972, although the edition referred to in this study was not published until 1979, four years after Warsadiningrat's death at the age of eighty-seven.

6. 'Pathetan' are instrumental pieces played by the rebab, gendèr, gambang and suling to establish the pathet of a piece before it begins and to round it off afterwards. They are based on vocal items or "mood songs" (sulukan) sung by the dhalang in wayang kulit.
7. The late nineteenth century in particular was a period when vocal music became increasingly a part of the gamelan repertory (see Hatch 1976).
8. This part of the Centhini is, however, included in Volume II of the edition currently being prepared by the Yayasan Centhini (Parto Kusumo 1985-88).
9. In fact, for the same reason of recording time, the second kenongan is missed out altogether in this performance.

10. In other contexts, the phrase "sumawur gambir melathi" is taken to refer specifically to "Gambir Sawit". Mention of 'gambir' would, for instance, immediately identify the piece for musicians accompanying wayang kulit (see section V-3). See also the use of this phrase in the angklung and calung versions of "Gambir Sawit" (sections VI-8 and VI-9 respectively).
11. The idea of increased levels of focus is also present in the Yogyanese musician Suhardi's attitude to an unfamiliar gendhing, as reported by Sutton (1982:126).
12. The most common of these are given by Gitosapradjo (Becker 1984:368-372). For a detailed explanation of the derivation of formal structures, see Becker 1980:105-147.
13. Sutton cites Gendhing "Kawit" sléndro manyura as an isolated example of a Gendhing having an ingga kendhang with balungan mlaku (Sutton 1982:222).

Notes to Chapter 3

1. As a result of the different alignment of tones in Figures III-4 and III-5, I make temporary use of a different designation system as reference for the analysis.
2. In the angkatan ciblon, the notation can only approximate to the actual playing. For the ciblon drumming in the inggah itself, I have provided a key to the sounds, notations and succession of patterns in Appendix 3, where a basic concert-like (klenèngan) version is contrasted with one taken from a recording of "Tari Gambyong" (Recording 6).
3. Although the words 'sekarán mandhég' and 'sekarán mlaku' represent the habitual usage of these terms, they are in fact a mixture of High and Low Javanese ('sekarán' and 'mandhég/mlaku' respectively).
4. Sumarsam gives a similar example from Ketawang "Sukma Ilang" sléndro manyura (Becker 1984:284).
5. In performances of some gendhing (I did not hear it in "Gambir Sawit"), the slow mipil ndhawahi continues throughout the inggah, its significance being that the drummer is prevented from going into irama 1/16 (rangkep).
6. I do not include the gambang here, since the information already available, especially in the work

of Sutton (1975,1979,1982) is more than adequate. I do, however, provide a transcription of one recording (Appendix 15), for purposes of direct comparison with the transcriptions of gambangan from East Java, and of calung from Banyumas (Appendices 14 and 20).

7. "Dua Lolo" and other gendèr patterns relevant to "Gambir Sawit" are presented in section III-9. The spelling retains the 'o' according to habitual Javanese usage.
8. See section VI-5 for an example of this procedure in a performance from Tulungagung, East Central Java.
9. 'Sindhènan' here refers to the part sung by the solo female singer, and not the alternative meaning of 'a mixed unison chorus' (see section V-6).
10. That is, counting the plèsèdan at A-c/c and B-b/c as one plèsèdan.
11. Martopangrawit (1967:12) gives a light-hearted following cèngkok.

A ¹ -a/c:	2	3	5	6	2	2	-	-
	-2	21	16	56	12	-2	32	16
						-6	12	
	lé	la	lé	la	lé	lalé-la		Rama

12. As mentioned in section II-3, the gawan text "Gambir Sawit mawur mawur" is translatable as 'blossoms of the gambir falling'. Although the musical pattern itself

may be read as imitating the motion of falling blossoms, it is hardly to be thought of as word-painting. Hastanto (interview, 30.4.87) enjoyed the coincidence, but pointed out (in English) that the association was "too direct and too physical" for a Central Javanese to have intended it. Besides, the overall downward motion is one shared by the majority of cèngkok sindhèn.

13. See, for instance, Sutton 1977, where 31 examples of one musician (Suhardi) playing a single cèngkok gendèr are analysed.

Notes to Chapter 4

1. But see section VI-5 for a transition from irama 1/16 to 1/8 that is delayed until after the gérongan have entered.
2. I am grateful to Joko Purwanto for a copy of this recording from STSI Library.
3. The point here is that Mloyowidodo (1976 I:129) presents a different third kenongan for "Randhanunut", one that does not correspond to "Malarsih" as the recorded version does:

Mloyowidodo: 3 2 1 2 - 1 2 6 3 5 6 i̇ 6 5 2 3)III
ACD-034 : - 1 2 6 - - - - 3 5 6 i̇ 6 5 2 3)III

The Mloyowidodo version of this kenongan is, however, found in the same position in other gendhing - "Kutut Manggung" (Mloyowidodo 1976 I:131) is one example.
4. Martopangrawit also gives a santiswara version of "Prawan Pupur" (1977 I:125-128), a form requiring at least the basis for a continuous vocal line. There is no santiswara version of "Malarsih".
5. The late Pak Gendhon Humardani was the most deeply respected of the former directors of STSI Solo.
6. "Gong bambu" is a blown rather than a struck gong. It makes use of the natural resonance of bamboo to assist the player in imitating the gong ageng vocally. See

also section VI-8.

7. A similar experiment involving a pathet sanga version of Ladrang "Pangkur" realised from the balungan gendhing in pathet manyura, is mentioned by McDermott and Sumarsam (1975:239).
8. According to Mloyowidodo (1976I:163), Ladrang "Pembangunan" was composed on (or for) the 23rd. April 1965 by R.M. Warsadiningrat, the author of Weda Pradangga. The concern for dating shown in the latter volume suggests that the date of Ladrang "Pembangunan" is reliable, in which case it precedes Pak Mitro's estimate for his own composition by about ten years.
9. See also section VI-1 for a comparable example used in Yogyakarta in which "Gambir Sawit" goes to the ngelik either of Ladrang "Pangkur" or of Ladrang "Srikarongron" sléndro sanga. These examples also explain my remarks towards the end of section II-2 to the effect that the practice of changing the gong tone in "Gambir Sawit" has not completely disappeared.
10. Perlman (in prep.) also offers a revealing historical comparison, quoting a notation from Wirawiyaga (1937) in which the gérongan sing to 4 against a balungan gendhing tone 5. He compares this to a passage in Gendhing "Kembang Gayam" pélog nem from the same source, where a similar situation arises, but transposed upwards by one tone. He adds the provisor,

however, that it is impossible to know if this practice was representative of its time. There is only one example in performance of the gérongan singing to 4 against a balungan gendhing tone 5 in the present study. The relevant version is from Tulungagung and is cited in section VI-5.

11. "Sembung Gilang" exists in a number of different forms. In addition to the present usage as an inggah for "Gambir Sawit", there is a Lancaran form (Mloyowidodo 1976I:199), Martopangrawit includes it in Dibuang Sayang as an inggah Ladrang (1988:78), and a complete Gendhing form is presented by Vetter (1986:489). Finally, a commercial cassette called "Gendhing Tari Orek-orek" (designated "tradisional Ngawi", Ngawi being a small Central Javanese town to the East of Solo) contains a distillation of the Lancaran form played in irama 1/2 as part of a version used for "Tari Gambyong".

Notes to Chapter 5

1. I am grateful to Ben Arps, both for suggesting this reference and for supplying me with the relevant passages from it.
2. 'Bambangan' is a generic term derived from 'bambang', one of the proper names used for noblemen born in the mountains as the sons of hermits, kings, or their daughters. It is also used in proper names today, with the intention of reflecting the wayang connotation.
3. 'Jineman' are short vocal pieces sung by female voices in unison and accompanied by a reduced ensemble of gendèr, gendèr penerus, gambang, siter, slenthem, kendhang, kenong and gong, although all this may be treated flexibly according to context. Jineman are frequently used as items inserted into longer suites of gamelan music, appearing either during vocal introductions (bawa) or as part of the sequence of progressively shorter forms given after the main gendhing. For bawa that introduce "Gambir Sawit", either Jineman "Witing Klapa" or "Jamuran", both sléndro sanga, are used (Dea 1980:95).
4. Javanese use the term 'karawitan' to refer to the music played on a gamelan as opposed to the set of instruments themselves. Taken out of context, the word 'gamelan' alone does not preserve the distinction, so in the present study I use the phrase 'gamelan music'

for 'karawitan' and 'gamelan ensemble' for the instruments.

5. See also Becker (1984:446), in which Probohardjono uses the principal tones of inggah Ladrang "Karawitan" sléndro nem as the melody for a text used in Pathetan "Nem Wantah".
6. It is at this point - where my original evidence concerning Pathetan/Sulukan "Sanga Wantah" and "Gambir Sawit" concludes - that I refer the reader to the supplement at the back of Volume Two. It contains reference to two highly relevant documents which only came to my attention less than a month before my completion date. I owe a deep debt of gratitude to Marc Perlman and Sri Hastanto for informing me of this evidence, and for furnishing me with appropriate reference materials.
7. Freely translated, the text fragment in Figure V-8 runs as follows:

'But now it will be told what manner of things are to be found in this forest called Tribasara. Truly there were three dangerous things in the middle of the wood...'

The passage then proceeds to describe the evil creatures (tigers etc.) that threaten Arjuna's progress, as well as listing his companions.
8. The complete report contains documentation of all the dance movements of Srimpi "Gambir Sawit" and Srimpi

"Tamènggita" (pélog barang), while accompanying audio and video cassettes have been deposited in the archive at STSI Solo.

9. The Martopangrawit notation for Srimpi "Gambir Sawit" (1982/3:34-40) is reproduced here as Appendix 10.
10. Walton's translation and solution for this chronogram have already been cited (see the previous section).
11. Masjid Sunda ('A Sundanese mosque'), pakaryaning dwijawara ('the activity/occupation of a sage'), nggarjitèng tyas ('with an excited heart') mandheg [or 'madhep'] ing kéblat memuja ('stopped [facing] Mecca and prayed'). Again I thank Ben Arps for his assistance in clarifying the solution to this wangsalan.
12. Here my allusion to the literal associations of the word "popular" is confined to the English language.
13. Pak Suropto offered a graphic analogy for reinterpreting "Tari Gambyong" in a manner acceptable to the nobility, by comparing the dance to falling rain. As it falls from the sky it is still pure, but its ultimate fate depends on the container it falls into. If a dirty one (i.e. the dance "falling" among street performers) it would become contaminated but if clean ("falling" within the Palace) it would remain pure and therefore acceptable to the nobility (interview, 16.6.88).

14. The basis of kébar is Lancaran "Sumedhangan" sléndro sanga (see section VI-3).
15. The Martopangrawit notation of Santiswara "Gambir Sawit" is included here as Appendix 11 (Martopangrawit 1977 II:34-38).
16. I continue to use the term 'gongan' for reference purposes during this section, despite the absence of a gong in the santiswara ensemble.

Notes to Chapter 6

1. While I hesitate to trust Javanese cassette labels, they do provide instances of the "Mataram" designation, for example "Uyon-uyon Mataram Gambir Sawit" (Pusaka, no number), "Gambir Sawit Mataram" (Ira-Record, WD-665) and "Beksan Gambyong Mataraman" (WD-704).
2. Although the Yogyanese counterparts of Solonese technical terms are explained as they occur in the text, it is nevertheless useful to collect them together into one point of reference, as in the following table:

<u>Solo</u>	<u>Yogya</u>
mérong	dados
ompak inggah	pangkat ndhawah
inggah	dhawah
balungan mlaku	balungan dados
balungan nibani	balungan lamba
klenèngan	uyon-uyon
andhegan (sindhèn)	kèndhelan

3. This kind of balungan cannot quite be regarded as prerequisite for lamba sections, since at least one notated version contains some balungan dados (see Sutton's version III, 1982:349).
4. I am grateful to Molly McNamara for making this recording (originally by Arthur Durkee) and many others available to me as research material.

5. The two notations for "Gambir Sawit" in Sukardi and Sukidjo (1976b II:10,11) also represent bedhayan and uyon-uyon versions. Again the two differ from each other, but the differences are not the same as those between the present versions I and II.
6. Such an entry is, however, found in the notation by Martopangrawit (1967:120) as mentioned in section III-7.
7. The Salisir text Suhardi reported as the most frequently used for the purpose is:

"Parabé Sang Marabangun
 Sepat domba kali Oya
 Aja dolan lan wong priya
 Geramèh nora prasaja."

(Hadisiswo 1974 III:9)

('He is known as the noble Marabangun, a fish in the river Oya, do not play games with men, appearances can be deceptive').

This is a common text for gérongan, and can be used in many popular gamelan pieces including Ladrang "Gonjang-ganjing", Ladrang "Surung Dhayung", Ladrang "Pangkur" (all sléndro sanga) and Ladrang "Wilujeng" sléndro manyura.

8. While confining the association to Gendhing "Gambir Sawit" at this point, it is true to say (as demonstrated in Figures VI-22 and VI-23) that "Condong Campur" is effectively another version of "Pancerana".

9. Mloyowidodo in fact, expressed the opinion that the term 'Kebogiro' means the same as 'Lancaran' in this context (interview, 16.1.89).
10. Among the many imitated sounds I witnessed were the use of wooden mallet handles rattled between the bonang kettles to imitate the Balinese cèng-cèng, and a saron key resting across the other keys to produce an effect like the kepvak in wayang kulit.
11. These cassettes might be used at the beginning, during a break, or at the end of a tayuban, but never for the dancing itself. Recordings are simply not flexible enough to respond to the demands of a live event.
12. The ngelik section was, however, present in a recording made at a tayuban on 20.9.88 (see also note 14 below).
13. Pak Yono (interview, 21.9.88) went so far as to say that if the demung and slenthem were both playing, there was a danger they would not play the same patterns (cèngkok) between the destination tones.
14. At one of the tayuban I attended (20.9.88), "Gambir Sawit" was the first gendhing of all, so the events in progress were different from the more general description offered by Pak Yono. In this case, the waranggana made their first appearance in the dancing area during the mérong, the tempo remaining fast until their formation was complete. The first vocal entry was

not until the end of the second gongan, by which time all were in position and the irama had settled. The ngelik was used and ran directly into a transition to the dhawah, engineered simply by the change of drum. The waranggana performed their own dance during the dhawah while also passing the microphone along the line until each had contributed a few vocal phrases. The point was clearly for the male guests to look at, listen to and generally assess their hostesses for the evening. Not until after "Gambir Sawit" did the social dancing itself begin.

15. A number of musicians in Solo reacted with surprise and, in some cases, laughter to this example. It was Suraji (interview, 18.1.89) who suggested that the rebab would have indicated the correct path.
16. A source from SMKI Surabaya (also consulted by Sutton) does not include the kempul in "Gambir Sawit" form (Soenarto 1980:2), and indeed, it is not present on Recording 10. These versions without kempul thus correspond in formal structure to mérong kethuk 2 structure in Central Java.
17. Some further examples of pieces in "Gambir Sawit" form are given in a book of gendhing notations from the "Mojokerto-Suroboyo" tradition (Ronoatmodjo, Sariredjo and Soenarto 1981). Among them are further titles familiar from Central Java, including "Bondhèt",

"Onang-onang", "Semèru", "Génjong", "Perkutut Manggung" and "Rujak Sentul". The version of "Gambir Sawit" is called "Gambirsawit Tandaan" and is in 3 sections, the first of which resembles closely the present version on Recording 10. The other two sections employ pancer tones throughout, the last two kenongan of the third section being especially close to those of "Gambir Sawit Pancerana" in Central Java.

18. Transcriptions of the bonang barung, gendèr, and gambang parts of "Gambir Sawit" as played at RRI Surabaya are presented in Appendices 12,13 and 14.

19. 'Tetegan' (JAV - 'barrier, bar placed across something', Horne 1974:613) and 'timbangan' (IND, JAV - 'in equilibrium' - Ibid:617) suggest that the role of the saron penerus is perceived by Javanese as counterbalancing the instruments it interlocks with. This view is confirmed by Soenarto:

"Mengapa tabuhan dari peking ini dinamakan timbangan, karena peking ini nimbangi tabuhan dari pada tabuhan penerus ('On the question of why this peking technique is called 'timbangan', it is because the peking is counterbalancing the playing of the other 'penerus' instruments').

(Soenarto 1980:8)

20. Pak Jumali did not mention the rebab in this connection, although that instrument does anticipate the melodic paths of the cèngkok sindhèn.

21. Freely translated the (LJ) text is as follows.

"How long [do we] live in this world? Come, be co-operative with your companions [the meaning of 'gesing angel' is unclear]the (its) name, 'knowing yourself' is what is required."

22. 'Ndangdut' is a genre of popular song that shows some Indian influence, especially in the drumming (the term is onomatopoeic for two of its characteristic sounds). 'Langgam' is a term used in Central Java to refer to melodies associated with the Portugese - influenced 'kroncong' repertoire.
23. Although the Banyumas region is still officially in Central Java (albeit the Westernmost part), I use the term 'Central Java' to refer specifically to the Solo-Yogyakarta area during sections VI-7 to VI-9.
24. Sutton (1984a) elaborates on the historical and cultural aspects of the role of pesindhèn as flirtatious centres of attraction at social events and performances.
25. Angklung and calung ensembles in Banyumas are organised into village clubs ('klub'), and Recordings 11 and 12 were made by the same musicians from the Keciwan village club, Bilungan, in the regency of Banjarnegara (some 40km. east of Purwokerto). The senior player and leader of the group is Pak Mariahi, said to be in his late seventies. In the angklung recordings, he played the 'demung' part (player II) and he sang in the gérongan for the calung rendition.

26. Rasitopangrawit consistently used the term 'wiletan' for the realising techniques employed by the angklung and calung, reserving 'cèngkok' purely for the vocal parts.
27. For an example, see the ensuing discussion of the 'ompak' section, where the first two lines (2A and 2B in Figure VI-70) have the same contour as the first two kenongan in Central Java, but are notated an octave higher. Consequently, gatra 2C-a/b approach the next destination tone 5 from above ($-\dot{3}-\dot{2} -6-5$) instead of below ($--32 -165$), as in Central Javanese versions.
28. The names of the formal sections in Banyumas are the same as those found in Solo for all sections which have counterparts in Central Java. This is so despite differences between the two areas as regards the musical content of the sections they have in common.
29. 'Guritan' is a generic term for the philosophic poetry contained in the texts used in this section.
30. Transcriptions by Rasitopangrawit from the kendhangan for Recording 11 are presented as Appendix 17.
31. See also the following section (VI-9), where the cèngkok gawan is used as the music first enters the inggah (at gong tone 2) in the calung performance.
32. I am not in a position to do more than note this correspondence. Further progress requires extensive

knowledge of the tuning systems of Banyumas and West Java as well as methods and measuring equipment which lie outside the scope of present requirements.

33. Examples of this alok in Central Java include the kempul beats in non-gérongan sections of Ketawang.

Notes to Chapter 7

1. The term 'mérong' was not applied unanimously by musicians to the first section of the Surabaya version. Most gave it no particular term, although Triono, of SMKI Surabaya, suggested 'mbok-bokan' (in conjunction with 'anak-anakan' for the second section).
2. There is no attempt to imply a particular direction of influence here - the impression of a spread outwards from Solo is purely a by-product of the organisational methods employed.
3. This idea of a continuum between traditions as the result of combining individual musicians' experience is, I suggest, better suited to understanding the complexity of the regional situation than attempts to categorise too rigidly or to seek lines of division.

APPENDIX 1

Range and Pitch Distribution of Gamelan Instruments and Vocalists

In the two charts which follow, ranges are shown in terms of absolute rather than relative pitch. A simple example is that high one (i) on the slenthem is two octaves lower in absolute terms than the middle-range one (1) of the saron penerus, while in relative terms it is one octave higher. For this reason, no range-indicating dots are used in the multi-octave scale at the top of the chart - octaves are differentiated only by Roman numerals.

CHART A : SLENDRO

	I 56	II 12356	III 12356	IV 12356	V 12356	VI 12356	VII 12
Rebab			•••••	•••••	•••••		
Gendèr Barung		•	•••••	•••••	•••		
Gendèr Penerus			•	•••••	•••••	•••	
Gambang		•	•••••	•••••	•••••	•••••	
Celempung			•••••	•••••	•••		
Siter			•	•••••	•••••	•••	
Suling				•••••	•••••	•••••	
Pesindhèn			•••••	•••••	•••••		
Gérongan		•••	•••••	•••••			
Bonang Barung				•••••	•••••	••	
Bonang Penerus					•••••	•••••	••
Saron Penerus					•	•••••	•
Saron Barung				•	•••••	•	
Saron Demung			•	•••••	•		
Slenthem		•	•••••	•			
Kenong				•••••	•		
Kethuk				•			
Kempyang					•		
Kempul		•••	•				
Gong Suwukan		••					
Gong Ageng	••						

In the pélog equivalent of Chart A, some gaps appear in the ranges of certain instruments in the embellishing group. This is because the two pélog sub-scales, bem (12356) and barang (23567) can only be accommodated on separate instruments, and none of them includes tone 4 in its pitch vocabulary.

CHART B : PELOG

	I 567	II 1234567	III 1234567	IV 1234567	V 1234567	VI 1234567
Rebab			••••••••	••••••••	••••••	
Gd.Bar.Bem		•	••••	••••	••••	
Gd.Bar.Barang		••	••••	••••	••	
Gd.Pen.Bem			•	••••	••••	••••
Gd.Pen.Barang			••	••••	••••	••
Gamb.Bem		•	••••	••••	••••	••••
Gamb.Barang		••	••••	••••	••••	••
Celemp.Bem		•	••••	••••	••••	
Celemp.Barang		••	••••	••••	••	
Siter Bem			•	••••	••••	••••
Siter Barang			••	••••	••••	••
Suling				••	••••	••••••••
Pesindhèn				••••••	••••••••	••••••
Gérongan			••••••••	••••••••	••••••	
Bon. Barung				••••••••	••••••••	
Bon. Penerus					••••••••	••••••••
Saron Penerus						••••••••
Saron Barung					••••••••	
Saron Demung				••••••••		
Slenthem			••••••••			
Kenong				••••••••	•	
Kethuk			•			
Kempyang					•	
Kempul		••••••••	•			
Gong Suwukan		•				
Gong Ageng	••					

APPENDIX 2

Balungan Gendhing of "Gambir Sawit" and Related Pieces

The notations included here are of Gendhing "Gambir Sawit" and related compositions not already given in full during the main text. The lettering system for designation of kenongan and gatra is only included if the main text makes use of it.

2a: Gendhing GAMBIR SAWIT kethuk 2 minggah 4, sléndro sanga

Buka: 5̣ - 6̣12 - 2-2 - 121 - 3-2 - 16̣(5̣)

Mérong:

A	(- 3̣ 5̣ 2̣ - 3̣ 5̣ 6̣)			
A ¹	[[- - - 5̣ 2̣ 3̣ 5̣ 6̣	2̣ 2̣ - -	2̣ 3̣ 2̣ 1̣)	I
B	- - 3̣ 2̣ - 1̣ 2̣ 6̣	2̣ 2̣ - -	2̣ 3̣ 2̣ 1̣)	II
C	- - 3̣ 2̣ - 1̣ 6̣ 5̣	- - 5̣ 6̣	1̣ 6̣ 5̣ 3̣)	III
D	2̣ 2̣ - 3̣ 5̣ 3̣ 2̣ 1̣	3̣ 5̣ 3̣ 2̣	- 1̣ 6̣(5̣)	IV

Ngelik:

E	6̣ 6̣ - - 6̣ 6̣ - -	2̣ 2̣ - -	2̣ 3̣ 2̣ 1̣)	I
F	- - 3̣ 2̣ - 1̣ 2̣ 6̣	2̣ 2̣ - -	2̣ 3̣ 2̣ 1̣)	II
G	- - 3̣ 2̣ - 1̣ 6̣ 5̣	- - 5̣ 6̣	1̣ 6̣ 5̣ 3̣)	III
H	2̣ 2̣ - 3̣ 5̣ 3̣ 2̣ 1̣	3̣ 5̣ 3̣ 2̣	- 1̣ 6̣(5̣)	IV]

Ompak Ingga:

I	- 2̣ - 1̣ - 6̣ - 5̣	- 6̣ - 5̣	- 3̣ - 2̣)	III
J	- 3̣ - 5̣ - 2̣ - 1̣	- 2̣ - 1̣	- 6̣ -(5̣)	IV

Ingga:

K	[[- 6̣ - 5̣ - 1̣ - 6̣	- 1̣ - 6̣	- 2̣ - 1̣)	I
L	- 2̣ - 1̣ - 2̣ - 6̣	- 1̣ - 6̣	- 2̣ - 1̣)	II
M	- 2̣ - 1̣ - 6̣ - 5̣	- 1̣ - 6̣	- 3̣ - 2̣)	III
N	- 3̣ - 5̣ - 2̣ - 1̣	- 2̣ - 1̣	- 6̣ -(5̣)	IV]

a

b

c

d

(Mloyowidodo 1976 I:83-84)

2b: Ladrang GONJANG-GANJING LIKTHO, sléndro sanga

Buka: -2-1 -2-1 2211 -6-(5)

[- 2 - 1 - 6̣ - 5̣)^I - 2 - 5 - 2 - 1)^{II}
 - 2 - 1 - 2 - 1)^{III} - 2 - 1 - 6̣ -(5̣)^{IV} (suwuk)

 - 2 - 1 - 6̣ - 5̣)^I - 2 - 5 - 2 - 1)^{II}
 - 5 - 6 - 2 - 1)^{III} - 2 - 1 - 6̣ -(5̣)^{IV}

 - 2 - 1 - 2̣ - 1̣)^I - 3̣ - 2̣ - 6 - 5)^{II}
 - 6 - 5 - 6 - 5)^{III} - 2̣ - 1̣ - 6 -(5)^{IV}

 - 2̣ - 1̣ - 2̣ - 6)^I - 2̣ - 1̣ - 2̣ - 6)^{II}
 - 2 - 5 - 2 - 1)^{III} - 2 - 1 - 6̣ -(5̣)^{IV}]

(Mloyowidodo 1976 I:151-152)

2c: Ladrang GONJANG-GANJING SRIMPÈN, sléndro sanga

Buka: -2-1 -2-1 2211 -6-(5)

[- 2 - 1 - 6̣ - 5̣)^I - 2 - 5 - 2 - 1)^{II}
 - 2 - 1 - 2 - 1)^{III} - 2 - 1 - 6̣ -(5̣)^{IV}

 - 2 - 1 - 6̣ - 5̣)^I - 2 - 5 - 2 - 1)^{II}
 - 2 - 1 - 2 - 1)^{III} - 2 - 1 - 2̣ -(1̣)^{IV} (suwuk-1)

Ngelik:

- 3̣ - 2̣ - 6 - 5)^I - 1̣ - 6 - 5 - 6)^{II}
 - 5 - 6 - 3 - 5)^{III} - 2 - 1 - 6̣ -(5̣)^{IV}]

(Mloyowidodo 1976 I:162)

2d: Pathetan SANGA WANTAH sléndro sanga (vocal part)

a. 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
Sang-sa-ya da-lu a-ra-ras ab-yor kang lin-tang kume-dhap

b. $\frac{2}{Ti}$ $\frac{.1}{-}$ 1 1 1 1 1 1 1 1 1 1 1 1 1
Ti - tis sonya tengah wengi lumrang gandaning puspita

c. 2 2
0

d. 2 2 2 2 2 2 $\frac{2}{Ka}$ $\frac{.3}{rang}$ $\frac{5}{waning}$ $\frac{5}{pu}$ 5
Ka-rang waning pu-dyani - ra

e. $\frac{\dot{1}}{0}$ 6 . $\dot{1}$ $\dot{2}$

f. 2 2 2 2 2 2 $\frac{1}{Sang}$ $\frac{6}{dwi}$ 6
Sang dwija-wa-ra bre-nge'- ngeng

g. $\frac{2}{Lir}$ $\frac{.1}{-}$ 1 1 1 1 1 $\frac{1}{ma}$ $\frac{6}{du}$ $\frac{6}{bran}$ $\frac{.1}{-}$ $\frac{1}{ta}$
Lir swaraning ma-du bran - ta

h. $\frac{2}{0}$ 1 6 . . 1 6 . 5

(Martopangrawit 1979:17)

2e: Pathetan SANGA WANTAH sléndro sanga (rebab part)

a. 5 2 261 2 2 2 23 2

b. 2 1 1 1 1 12 1

c. 2 1 23 2 2 2 2 23 2

d. 3 5 3 2 3 5 . 5

e. 6 $\dot{1}$ $\dot{1}$ 6 5

f. 2 1 2 6 1 6 6 6 6 61 6

g. 2 3 2 1 1 2 6 1 1 1 1 12 1

h. 2 1 23 2 61 6 5 5 23 5

(Hastanto 1985:106-107)

2f: Gendhing WANGSAGUNA kethuk 2 kerep minggah 4, sléndro
sanga

Buka: 5 -6̣12 -2-2 -121 -3-2 -16̣(5)

Mérong:

[	- - 5̣ 2̣	- 3̣ 5̣ 6̣	2 2 - -	2 3 2 1)I
	- - 3 2	- 1 2 6̣	2 2 - -	2 3 2 1)II
	- - 3 2	- 1 2 6̣	2 2 - -	2 3 2 1)III
	2 3 5 6	ī 6̣ 5 6	5 3 2 3	2 ī 2̣(ī)IV
	- - - -	ī ī 2̣ ī	3̣ 2̣ ī 2̣	- ī 6̣ 5)I
	- 6̣ 2̣ ī	- - - -	3̣ 2̣ ī 2̣	- ī 6̣ 5)II
	- 6̣ 2̣ ī	- - - -	3̣ 2̣ ī 6̣	5 3 1 2)III
	6 6 - ī	6 5 3 5	3 3 5 2	3 5 6(5)IV
	ī 6̣ 5 6	5 3 2 3	6 5 3 2	3 5 6 5)I
	1 1 - -	1 1 2 1	3 2 1 2	- 1 6̣ 5)II
	2 2 - -	2 3 2 1	- 1 1 1	6̣ 5̣ 3̣ 5̣)III
	- 2̣ 2̣ -	2̣ 3̣ 5̣ 6̣	- 2 - 1	- 6̣ -(5)IV]

Ompak Ingguh:

- 2̣ - 3̣ - 5̣ - 6̣ - 2 - 1 - 6̣ -(5)IV

Ingguh:

[	- 6̣ - 5̣	- 1 - 6̣	- 1 - 6̣	- 2 - 1)I
	- 2 - 1	- 2 - 6̣	- 1 - 6̣	- 2 - 1)II
	- 2 - 1	- 2 - 6̣	- 1 - 6̣	- 2 - 1)III
	- 3 - 5	- ī - 6̣	- 2 - 3	- 2̣ - ī)IV
	- 2̣ - ī	- 2̣ - ī	- 3̣ - 2̣	- 6̣ - 5)I
	- 2̣ - ī	- 2̣ - ī	- 3̣ - 2̣	- 6̣ - 5)II
	- 2̣ - ī	- 2̣ - ī	- 2̣ - 6̣	- 3 - 2)III
	- 5 - 6	- 3 - 5	- 3 - 2	- 3 -(5)IV

Inggah Gendhing WANGSAGUNA (3rd gongan):

- i - 6 - 5 - 3 - 5 - 6 - 3 - 5) I
- 2 - 1 - 2 - 1 - 3 - 2 - 6 - 5) II
- 2 - 5 - 2 - 1 - 2 - 1 - 6 - 5) III
- 2 - 3 - 5 - 6 - 2 - 1 - 6 - (5) IV]

(Mloyowidodo 1976 I:83-84)

2g: Gendhing MALARSIH kethuk 2 kerep minggah 4, sléndro
manyura

Buka: -66i 6523 -12- 2123 6532 -12(6)

Mérong:				
A	[[	- 5 6 3	- 5 6 1	3 3 - - 6 5 3 2)I
B		5 6 5 3	2 1 2 1	3 3 - - 6 5 3 2)II
C		- 1 2 6	- - - -	3 5 6 i 6 5 2 3)III
D		2 1 2 -	2 1 2 3	6 5 3 2 - 1 2(6)IV
Ngelik:				
E		- - - -	6 6 5 6	3 5 6 i 6 5 2 3)I
F		i i - -	3 2 i 6	3 5 6 i 6 5 2 3)II
G		2 1 3 2	- 1 2 6	3 5 6 i 6 5 2 3)III
H		2 1 2 -	2 1 2 3	6 5 3 2 - 1 2(6)IV]]
Ompak Ingguh:				
J		- 2 - 1	- 2 - 3	- 1 - 2 - 1 -(6)IV
Ingguh:				
K	[[	- 1 - 6	- 2 - 1	- 2 - 1 - 3 - 2)I
L		- 3 - 2	- 3 - 1	- 2 - 1 - 3 - 2)II
M		- 3 - 2	- i - 6	- 2 - i - 5 - 3)III
N		- 2 - 1	- 2 - 3	- 1 - 2 - 1 -(6)IV]]
		a	b	c d

(Mloyowidodo 1976 I:126)

In the kenongan designations (capital letters)'I' has been omitted, since "Malarsih" has only one kenongan for the ompak ingguh where "Gambir Sawit" has two. In this way the K-L-M-N designations for the respective ingguh still correspond.



2h: Gendhing PRAWAN PUPUR kethuk 2 kerep minggah 4, pélog
barang

Buka: 667 6523 272- 2723 6532 -75(6)

Mérong:

A	[[- 5 6 3 - 5 6 7 3 3 - - 6 5 3 2) ^I
B	5 6 5 3 2 7 6 7 3 3 - - 6 5 3 2) ^{II}
C	- 7 5 6 - - - - 3 5 6 7 6 5 2 3) ^{III}
D	2 7 2 - 2 7 2 3 6 5 3 2 - 7 5(6) ^{IV}

Ngelik:

E	- - - - 6 6 5 6 3 5 6 7 6 5 2 3) ^I
F	7 7 - - 7 6 5 6 3 5 6 7 6 5 2 3) ^{II}
G	2 7 3 2 - 7 5 6 3 5 6 7 6 5 2 3) ^{III}
H	2 7 2 - 2 7 2 3 6 5 3 2 - 7 5(6) ^{IV}]

Ompak Inggah:

J	- 2 - 7 - 2 - 3 - 7 - 2 - 7 -(6) ^{IV}
---	--

Inggah:

K	[[- 7 - 6 - 2 - 7 - 2 - 7 - 3 - 2) ^I
L	- 3 - 2 - 3 - 7 - 2 - 7 - 3 - 2) ^{II}
M	- 3 - 2 - 7 - 6 - 2 - 7 - 5 - 3) ^{III}
N	- 2 - 7 - 2 - 3 - 7 - 2 - 7 -(6) ^{IV}]

a b c d

(Mloyowidodo 1976 II:145)

As in "Malarsih" and for exactly the same reason, the kenongan designation 'I' is omitted from the above notation.

2i: Gendhing GAMBIR SAWIT kethuk 2 kerep minggah 4, pélog
barang

Buka: 5 -672 -2-2 7727 -3-2 -76(5)

Mérong:	(	-	3	5	2	-	3	5	6)								
A ¹	[[	-	-	-	5	2	3	5	6	2	2	-	-	2	3	2	7)	I
B		-	-	3	2	-	7	5	6	2	2	-	-	2	3	2	7)	II
C		-	-	3	2	-	7	6	5	-	-	5	6	7	6	5	3)	III
D		2	2	-	3	5	3	2	7	3	5	3	2	-	7	6(5)	IV	
Ngelik:																		
E		6	6	-	-	6	6	-	-	2	2	-	-	2	3	2	7)	I
F		-	-	3	2	-	7	5	6	2	2	-	-	2	3	2	7)	II
G		-	-	3	2	-	7	6	5	-	-	5	6	7	6	5	3)	III
H		2	2	-	3	5	3	2	7	3	5	3	2	-	7	6(5)	IV]]
Ompak Inggah:																		
I		-	2	-	7	-	6	-	5	-	6	-	5	-	3	-	2)	III
J		-	3	-	5	-	6	-	7	-	6	-	7	-	6	-(5)	IV	
Inggah:																		
K	[[	-	6	-	5	-	7	-	6	-	7	-	6	-	2	-	7)	I
L		-	2	-	7	-	2	-	6	-	7	-	6	-	2	-	7)	II
M		-	2	-	7	-	6	-	5	-	7	-	6	-	3	-	2)	III
N		-	3	-	5	-	2	-	7	-	2	-	7	-	6	-(5)	IV]]
		a				b				c				d				

(transcribed from Recording 3)

2j: Gendhing GAMBIR SAWIT kendhangan Candra, sléndro sanga

This recording from the Kraton Yogyakarta was introduced vocally, and not by buka rebab.

<u>Lamba:</u> (5)		A	- 3 - 2	- 1 - 6	- 2 - 3	- 2 - 1) ^I
		B	- 3 - 2	- 1 - 6	- 2 - 3	- 2 - 1) ^{II}
		C	- 3 - 2	- 6 - 5	- - 5 6	5 3 1 2) ^{III}
		D	- - 2 3	5 3 2 1	3 5 3 2	1 6 3(5) ^{IV}
<u>Dados:</u>		A ¹	[[- - 5 3	2 3 5 6	- - 6 2	5 3 2 1) ^I
		B	- - 3 2	- 1 2 6	- - 6 2	5 3 2 1) ^{II}
		C	- - 3 2	- 1 6 5	- - 5 6	5 3 1 2) ^{III}
		D	- - 2 3	5 3 2 1	3 5 3 2	1 6 3(5) ^{IV}]]
<u>Pangkat nDhawah:</u>		I	- 2 - 1	- 6 - 5	- 6 - 5	- 3 - 2) ^{III}
		J	- 6 - 5	- 2 - 1	- 2 - 1	- 6 -(5) ^{IV}
<u>Dhawah:</u>		K	[[- 6 - 5	- 1 - 6	- 5 - 6	- 2 - 1) ^I
		L	- 2 - 1	- 2 - 6	- 5 - 6	- 2 - 1) ^{II}
		M	- 2 - 1	- 6 - 5	- 1 - 6	- 3 - 2) ^{III}
		N	- 6 - 5	- 2 - 1	- 2 - 1	- 6 -(5) ^{IV}]]
			a	b	c	d

(Transcribed from Recording 7)

Since this performance did not contain a ngelik section, the kenongan designations E-F-G-H are omitted from the notation. Again the reason is to preserve correspondence in the system when two or more versions are compared.

2k: Gendhing MADUSARI kendhangan Candra, sléndro sanga

Buka: 2 -2-2 -121 -232 -6-(5)

Lamba:

A	- 1 - 2	- 1 - 6	- 2 - 3	- 2 - 1) ^I
B	- 3 - 2	- 1 - 6	- 2 - 3	- 2 - 1) ^{II}
C	- 6 - 5	- - 5 6	1̇ 6 5 6	5 3 1 2) ^{III}
D	- - 2 3	5 3 2 1	5 6 1 2	1 6 3(5) ^{IV}

Dados:

A	[[1 2 1 -	1 2 1 6	5 6 1 2	5 3 2 1) ^I
B	5 6 1 -	1 2 1 6	5 6 1 2	5 3 2 1) ^{II}
C	5 6 3 5	- - 5 6	1̇ 6 5 6	5 3 1 2) ^{III}
D	- - 2 3	5 3 2 1	5 6 1 2	1 6 3(5) ^{IV}]]

Pangkat ndhawah:

J	- 6 - 5	- 2 - 1	- 2 - 1	- 6 -(5) ^{IV}
---	---------	---------	---------	------------------------

Dhawah:

K	[[- 2 - 1	- 2 - 6	- 1 - 6	- 2 - 1) ^I
L	- 2 - 1	- 2 - 6	- 1 - 6	- 2 - 1) ^{II}
M	- 6 - 5	- 6 - 5	- 2̇ - 1̇	- 3 - 2) ^{III}
N	- 6 - 5	- 2 - 1	- 2 - 1	- 6 -(5) ^{IV}]]

a b c d

(transcribed from Lokananta cassette "Sinom Jenggleng", ACD-261)

The pangkat ndhawah on this recording differs from the notation by Sukardi and Sukidjo (1976 II:12), having only one kenongan instead of two. This and the absence of a ngelik means that the kenongan designations E-F-G-H-I are omitted. Note also that Sukardi and Sukidjo do not include a lamba section.

APPENDIX 3

Kendhang Ciblon

This appendix is a distillation of information from a number of sources. The presentation is that suggested by Sumarsam (Becker 1987:175-203), while the notations are based on symbols used by Martopangrawit (1972b:149-154). The final forms of information, symbols and kendhang patterns, however, represent a further "filtering" through suggestions drawn from lessons and conversations with various kendhang players and teachers, including Sarno and Sutikno (STSI) and Ki Wakijo (RRI Solo).

3a: Basic Sounds and their Symbols

In practice, each player finds the method of making these sounds that is most appropriate for himself, so the ensuing descriptions can only give a general idea of the techniques involved.

The following table is organised into three groups of sounds:

- i) those produced on the larger of the two drumheads.
- ii) those produced on the smaller of the two drumheads.
- iii) those produced by a combination of i) and ii).

	<u>Sound</u>	<u>Symbol</u>	<u>Description</u>
i)	dhah	b	: low sound from near the edge of the large head. Not damped.
	dhet	d	: Similar to <u>dhah</u> , but damped, both by the playing hand, and the left hand on the small drumhead.
	hen	h	: Produced by the thumb in the middle of the large drumhead: not damped.
	thung	P	: an undamped sound produced by the fingers in the centre of the large drumhead.
	ket	|	: a soft beat produced by one or two fingers in the middle of the large drumhead. Damped by keeping the fingers in place after the attack.
ii)	tak	t	: a short "slap" produced by the fingers in the middle of the small drumhead. Damped by both right hand (on the large head) and the left (remaining in contact with the small head after the attack).
	lang	+	: similar to <u>tak</u> , but not damped.
	lung	l	: produced by the second and/or third finger near the edge of the small drumhead; not damped.
	tong	o	: a ringing sound produced by the third finger on the edge of the small drumhead; not damped.
iii)	dang	b ⁺	: <u>dhah</u> and <u>lang</u> played simultaneously.
	dlang	b ^l	: <u>dhah</u> and <u>lang</u> in quick succession.
	dlong	b ^o	: <u>dhah</u> and <u>tong</u> in quick succession.
	thlong	P ^o	: <u>thung</u> and <u>tong</u> in quick succession.

All the above sounds are onomatopoeic and are frequently practised and taught vocally - a factor which may have influenced the notated forms of the patterns below.

3b: Basic Patterns (Sekaran and Singgetan)

The following notations of sekaran represent those used in a performance of "Tari Gambyong" (corresponding to the one on Recording 6, taken from Lokananta cassette ACD-045; see also Figure V-23). The same ones are used in klenengan performances, so with the exception of the ending procedure, the ciblon drumming for both contexts can be accommodated in the ensuing schema (Appendix 3c).

Each separate notation represents a simplified version of the sekaran concerned (this also applies to the singgetan). In performance, players use such reductions as a basis for further variation and elaboration. As one example, the notation given here for the sekaran known as 'pilesan':

P1 oP |t P P1 oP |t P P1 oP |t P P1 bd bd b

might, in actual performance, be played as follows:

P1 .hP1 |th |lP P1 ohP1 |th |lP1 P1 ob .b d bd .b db d

(Wakijo, 28.3.88)

A more comprehensive list of both sekaran and singgetan is given by Martopangrawit (1972b:151-153). My use of Roman numerals below corresponds to their use in the Martopangrawit source. The abbreviations included with the names of the patterns are retained for the schema in the following section. It should be noted that not all the names are universally agreed upon by musicians.

Sekaran

I: Batangan. (Bt.)

<u>P b P t</u>	<u>tb̄ o th̄ |</u>	<u>PP̄ P P̄ Pl̄</u>	<u>lt̄ | P̄ tP̄ b</u>
<u>l̄ t d b</u>	<u>l o t .</u>	<u>PP̄ P P̄ Pl̄</u>	<u>lP̄ th̄ | p̄ t</u>

II: Pilesan (Pl.)

<u>Pl̄ oP̄ lt̄ P</u>	<u>Pl̄ oP̄ lt̄ P</u>	<u>Pl̄ oP̄ lt̄ P</u>	<u>Pl̄ bd̄ bd̄ b</u>
----------------------	----------------------	----------------------	----------------------

IIIa: Laku Telu a. (LTa)

<u>o Pl̄ Pl̄ o</u>	<u>Pl̄ bd̄ th̄ bd̄</u>	<u>o Pl̄ Pl̄ o</u>	<u>lP̄ tP̄ lP̄ t</u>
--------------------	------------------------	--------------------	----------------------

IIIb: Laku Telu b. (LTb)

<u>Pl̄ b^l lP̄ Pl̄</u>	<u>b b^l th̄ o</u>	<u>Pl̄ b^l th̄ oh̄</u>	<u>b b^l th̄ o</u>
----------------------------------	------------------------------	----------------------------------	------------------------------

IV: Ukel Pakis (UP)

<u>Pl̄ .b̄ P̄ Pl̄</u>	<u>P̄ Pl̄ lP̄ P̄</u>	<u>P̄ .t̄ lb̄ lt̄</u>	<u>lb̄ lt̄ lb̄ P̄</u>
-----------------------	----------------------	-----------------------	-----------------------

Va: Tumpang Tali a (TTa)

<u>lt̄ l̄ bl̄ t̄</u>	<u>lP̄ t̄ Pl̄ d̄</u>	<u>tb̄ oh̄ Pl̄ d̄</u>	<u>tb̄ o. Pl̄ t̄</u>
----------------------	----------------------	-----------------------	----------------------

Vb: Tumpang Tali b (TTb)

<u>P^o P̄ P^o P̄</u>	<u>tP̄ oh̄ Pl̄ d̄</u>	<u>tb̄ oh̄ Pl̄ d̄</u>	<u>tb̄ oP̄ lP̄ t̄</u>
--	-----------------------	-----------------------	-----------------------

VI: Tatapan (Tp)

<u>.P̄ tP̄ oP^o .o</u>	<u>P^o tP̄ .P̄ Pl̄</u>	<u>.P̄ bP̄ bP̄ P̄</u>	<u>b b^l d̄ tP̄ P̄</u>
----------------------------------	----------------------------------	-----------------------	----------------------------------

IX: Nn. (No Name)

<u>lb^o .P̄ lP̄ t̄</u>	<u>lb^o .P̄ lP̄ t̄</u>	<u>. t̄ d̄ t̄</u>	<u>. t̄ d̄ t̄</u>
----------------------------------	----------------------------------	-------------------	-------------------

XXVIa: Ménthogan a (Mt.a)

<u>o t̄ P^o t̄</u>	<u>o b̄ oh̄ tP̄</u>	<u>lP̄ tP̄ lP̄ t̄</u>	<u>d̄ tP̄ ol̄ d̄</u>
------------------------------	---------------------	-----------------------	----------------------

XXVib: Ménthogan b (Mt.b)

t P1 |t P1 |t b1 |t P1 |t P1 |t P1 |t bd bd b

XXVII: Wedi Kengsèr (WK)

b b' |t P b b' |t P .b'.b' |t P .b'.b' |t P

Singgetan

Some of the following singgetan have their own sekarán attached. In these instances, the alternatives presented below are taken from Sumarsam (Becker 1987:193-194). Again Martopangrawit provides a more comprehensive list, including five sekarán malik and six sekarán magak (Martopangrawit 1972b:154).

1. Kèngser Batangan (KBt.) - used to the kenong after 'Batangan':

- - - - - P1 bb' bb' db' dt .t tP lb' P1 b' t

2. Kèngser (Kg) - follows different sekarán from 'Pilesan' onwards (ie. from the second gongan in the present versions):

- - - - - - - - P tP lb' P1 bd b bd bt
.t b bd .p lP t PP P1 |t d1 b+ |t lP t PP P

3. Malik (ML) - to the penultimate tone before the third kenong, except in the last gongan:

- - - - - - - lP P P o P oh lP lP t

4. Sekaran Malik (SM) - follows on from 'Malik':

oh b oh b' oh lP lP t oh b oh b' oh lP lP t

5. Sekaran Malik (SM) - follows on from 'Malik':

P1 oh bd .h b'd .P lP t P1 oP t P1 t P1 lP t

6. Magak (Mg) - to the third tone:

- - - l't lP th P1 b b'd .P lP P1 l't lP t b'

7. Sekaran Magak (SMg.) - follows on from 'Magak':

oh l't lP oh l't P1 o l o l b° lh o P1 o P1

8. Sekaran Magak (SMg.) - follows on from 'Magak':

.P P° P tP .b b° d tP .P P° P tP .b b° d tP

9. Ngaplak (Ng.) - to the tone before a kenong or gong tone, except the third kenong. Its first appearance is just before 'Gong Batangan':

- - - - - - - l't lP tP d P1 b'd b b'd dt
.t b b'd .P lP t PP P1 l't d l b+ l't lP t PP P

10. Gong Batangan (GB) - to the gong tone after the sekaran 'Batangan' has been used:

oh l't lP tP lb' P1 bb' b dd d d b+ .P P1 bd b

11. Ngaplak Seseg (Ng5.) - to signal an acceleration in advance of the second kenong in the final gongan:

- - - l't lP th P1 b b'd .P lP P1 l't lP t b'
l't lP th b' l't lP th b' b'd b' b' th b' th b' d
th b' b th b' b th lP P1 P1 P1 P1 d th o .

12. Kawilan Suwuk (KS) - technically a sekaran, but classed along with the singgetan because of its special position in the final gongan in the klenengan version:

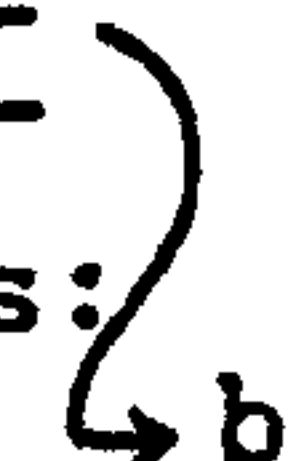
<u>o l b° lh</u>	<u>o Pl o Pl</u>	<u>o l b° lh</u>	<u>o Pl o Pl</u>
<u>o l b° lh</u>	<u>o Pl o Pl</u>	<u>b b' P d</u>	<u>o lh o Pl</u>

13. Magak Seseg (MS) - used to begin the final acceleration of the final gongan:

<u>- - - lt</u>	<u>lP th Pl b'</u>	<u>b'd b b' th</u>	<u>b' th b' d</u>
<u>th b' d th</u>	<u>b' d th.P</u>	<u>Pl Pl Pl Pl</u>	<u>d th o .</u>

14. Kawilan Suwuk Seseg (KSS) - continues the final acceleration to the point where the kendhang gendhing takes over (klenengan version):

<u>o l b° lh</u>	<u>o Pl o Pl</u>	<u>o l b° lh</u>	<u>o Pl th lP</u>
------------------	------------------	------------------	-------------------

P P -
follows:  continued on the kendhang gendhing as

<u>l o l P</u>	<u>l o l P</u>	<u>l o l b</u>
<u>l o l P</u>	<u>l o l o</u>	<u>l o l b</u>
<u>l l l o</u>	<u>l l l o</u>	<u>l o l (o)</u>

15. Kèngsér seseg (KgS) - used to initiate the final acceleration (at gatra M-b in the final gongan of the "Gambhyong" version):

<u>- - - -</u>	<u>- - - -</u>	<u>lP tP lb' Pl</u>	<u>b'd b b'd bt</u>
<u>dd d d th</u>	<u>d th d b</u>	<u>Pl b d t</u>	<u>d t o Pl</u>

16. 'Peralihan' (Pr) ke Kendhang Gendhing - accelerating 'transition' to the point where the kendhang gendhing takes over ("Gambhyong" version):

<u>- P - P</u>	<u>P - P P</u>	<u>- P - P</u>	<u>P - P P</u>
<u>o P o P</u>	<u>o P o P</u>	<u>d . d t</u>	<u>. b . t</u>

continued on the kendhang gendhing as follows:

<u>- o - P</u>	<u>- o - b</u>	<u>- o - o</u>	<u>- o - b)!!!</u>
----------------	----------------	----------------	--------------------

<u>- o - P</u>	<u>- o - o</u>	<u>- o - b</u>	<u>- o - P</u>
<u>- o - o</u>	<u>- o - b</u>	<u>- o - P</u>	<u>. t b |</u>
<u>o o - o</u>	<u>- o - P</u>	<u>- o - o</u>	<u>- o - b</u>
<u>| | | o</u>	<u>| | | o</u>	<u>| | | o</u>	<u>| o (o)^{IV}</u>

3c: Schema of Ciblon Drumming for "Gambir Sawit" and "Tari Gambyong"

The following schema shows two usages of "Gambir Sawit" in different contexts. For the first two gongan, the ciblon patterns are indicated underneath notations of two separate balungan gendhing:

i) inggah "Gambir Sawit Pancerana" pélog nem, as played in one version of "Tari Gambyong" (top line of notation).

ii) inggah "Gambir Sawit" sléndro sanga, as played in klenengan contexts (second line of notation).

The respective ending procedures of the two versions are illustrated after the first two gongan have been presented. The irama throughout is irama 1/8. Where the repeat of a pattern is not afforded its full space, it means that the player begins to play it, but breaks off immediately into the succeeding pattern at the required point. In case of the second sekaran for 'Laku Telu' (gatra L-b of the second gongan), a smaller part of it appears in advance of the full pattern.

K-a/b:

1st. Gongan

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5
	-		$\dot{6}$		-		$\dot{5}$		-		$\dot{1}$		-		$\dot{6}$
.....														
Bt.								Bt.							

K-c/d:

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	2	-	2	3	2	-	2	$\dot{1}$
	-		$\dot{1}$		-		$\dot{6}$		-		$\dot{2}$		-		$\dot{1}$
.....										
Bt.								Bt.				KBt.			

L-a/b:

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5
	-		$\dot{2}$		-		$\dot{1}$		-		$\dot{2}$		-		$\dot{6}$
.....														
Bt.								Bt.							

L-c/d:

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	2	-	2	3	2	-	2	$\dot{1}$
	-		$\dot{1}$		-		$\dot{6}$		-		$\dot{2}$		-		$\dot{1}$
.....										
Bt.								Bt.				KBt.			

M-a/b:

3	-	3	2	3	-	3	1	3	-	3	6	3	-	3	5
	-		$\dot{2}$		-		$\dot{1}$		-		$\dot{6}$		-		$\dot{5}$
.....														
Bt.								Bt.							

M-c/d:

3	-	3	$\dot{1}$	3	-	3	6	3	-	3	5	3	-	3	$\dot{2}$
	-		$\dot{1}$		-		$\dot{6}$		-		$\dot{3}$		-		$\dot{2}$
.....										
Bt.								Bt.		Ml.		SM			

N-a/b:

3	-	3	6	3	-	3	5	3	-	3	2	3	-	3	1
	-		$\dot{3}$		-		$\dot{5}$		-		$\dot{2}$		-		$\dot{1}$
.....						
SM				SM				SM		Mg.		SMg.			

N-c/d:

-	6	6	-	6	5	4	2	4	5	6	5	2	1	6	$\dot{5}$
	-		$\dot{2}$		-		$\dot{1}$		-		$\dot{6}$		-		$\dot{5}$
.....						
SMg.				Ng.								GB			

K-a/b:

2nd. Gongan

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5
-	-	-	$\dot{6}$	-	-	-	$\dot{5}$	-	-	-	$\dot{1}$	-	-	-	$\dot{6}$
.....Pl. ....				.....Pl. ....				.....Pl. ....		.....Kg.					

K-c/d:

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	2	-	2	3	2	-	2	$\dot{1}$) _I
-	-	-	$\dot{1}$	-	-	-	$\dot{6}$	-	-	-	$\dot{2}$	-	-	-	$\dot{1}$) _I
.....Pl. ....				.....Pl. ....		.....Ng. ....						.....LTa			

L-a/b:

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5
-	-	-	$\dot{2}$	-	-	-	$\dot{1}$	-	-	-	$\dot{2}$	-	-	-	$\dot{6}$
.....LTa ....				.....LTa ....				.....LTa ....		.....LTb ....		.....LTb			

L-c/d:

6	$\dot{1}$	6	$\dot{2}$	6	$\dot{1}$	6	5	2	-	2	3	2	-	2	$\dot{1}$) _{II}
-	-	-	$\dot{1}$	-	-	-	$\dot{6}$	-	-	-	$\dot{2}$	-	-	-	$\dot{1}$) _{II}
.....LTb ....				.....LTb ....		.....Ng. ....						.....UP			

M-a/b:

3	-	3	2	3	-	3	1	3	-	3	6	3	-	3	5
-	-	-	$\dot{2}$	-	-	-	$\dot{1}$	-	-	-	$\dot{6}$	-	-	-	$\dot{5}$
.....UP ....				.....UP ....				.....UP ....		.....Kg.					

M-c/d:

3	-	3	$\dot{1}$	3	-	3	6	3	-	3	5	3	-	3	$\dot{2}$) _{III}
-	-	-	$\dot{1}$	-	-	-	$\dot{6}$	-	-	-	$\dot{3}$	-	-	-	$\dot{2}$) _{III}
.....UP ....				.....UP ....				.....UP ....		.....ML ....		.....SM			

N-a/b:

3	-	3	6	3	-	3	5	3	-	3	2	3	-	3	1
-	-	-	$\dot{3}$	-	-	-	$\dot{5}$	-	-	-	$\dot{2}$	-	-	-	$\dot{1}$
.....SM ....				.....SM ....				.....SM ....		.....Mg. ....		.....SMg.			

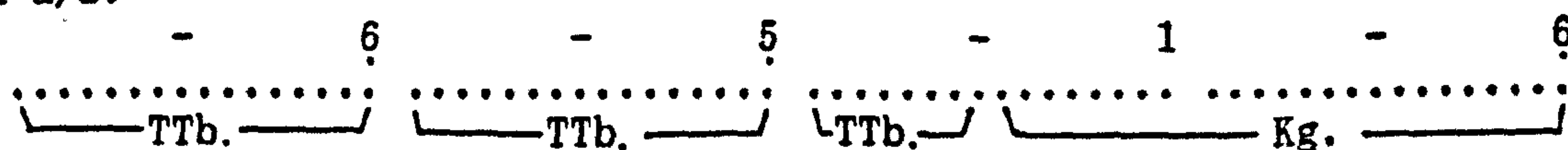
N-c/d:

-	6	6	-	6	5	4	2	4	5	6	5	2	1	6	($\dot{5}$) _{IV}
-	-	-	$\dot{2}$	-	-	-	$\dot{1}$	-	-	-	$\dot{6}$	-	-	-	($\dot{5}$) _{IV}
.....SMg. ....				.....SMg. ....		.....Ng. ....						.....TTa			

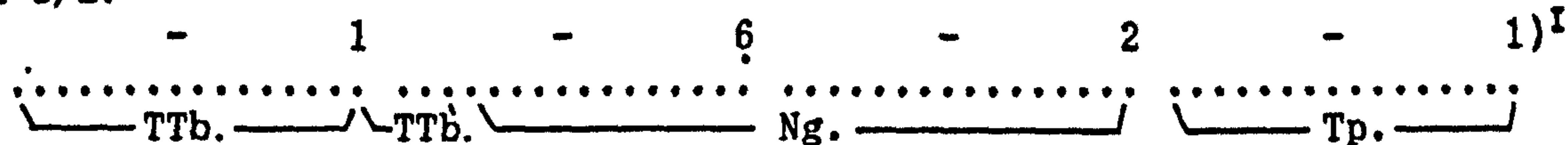
From this point onwards the two versions are notated separately, beginning with the third and final gongan of the klenèngan version (i.e. inggah "Gambir Sawit" sléndro sanga). The distinction between this and the "Tari Gambyong" ending procedure is that here a gérong is present.

3rd. (final) Gongan of Klenèngan version

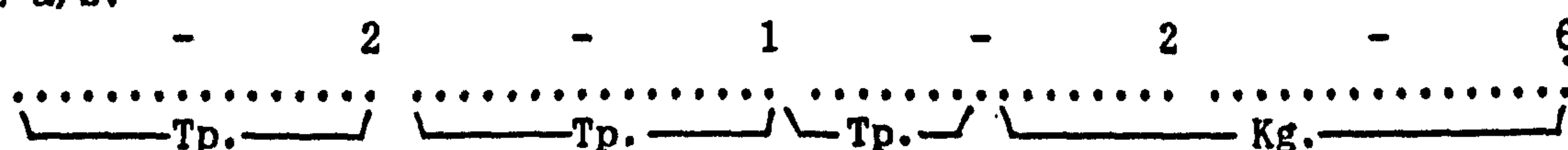
K-a/b:



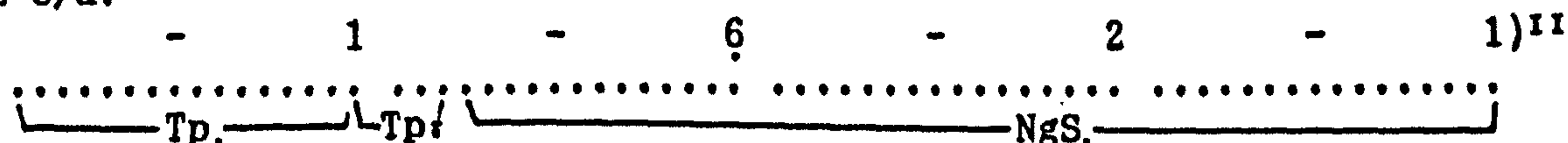
K-c/d:



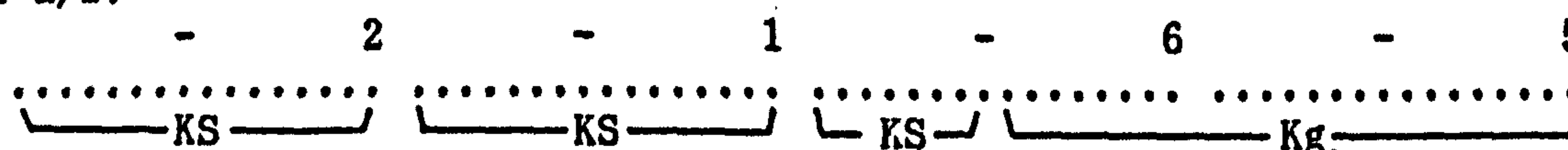
L-a/b:



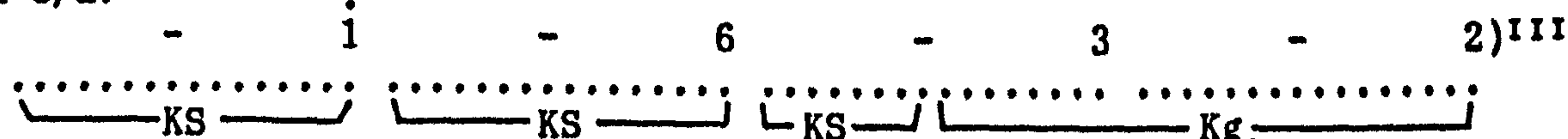
L-c/d:



M-a/b:



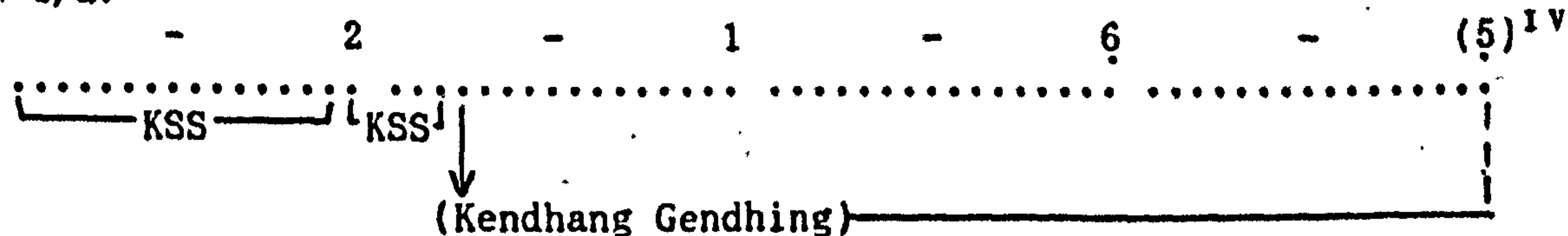
M-c/d:



N-a/b:



N-c/d:



3rd. (Penultimate) Gongan of "Tari Gambyong" Version

Since the "Tari Gambyong" version has four gongan, its third one provides a useful comparison with the same gongan given above, showing one way of performing it had it not been the final gongan. The balungan gendhing is now "Gambir Sawit Pancerana" pélog nem:

K-a/b:

6 1̇ 6 2̇ 6 1̇ 6 5 6 1̇ 6 2̇ 6 1̇ 6 5
.....
TTb. TTb. TTb. Kg.

K-c/d:

6 1̇ 6 2̇ 6 1̇ 6 5 2 - 2 3 2 - 2 1)^I
.....
TTb. TTb. Ng. Tp.

L-a/b:

6 1̇ 6 2 6 1̇ 6 5 6 1̇ 6 2̇ 6 1̇ 6 5
.....
Tp. Tp. Tp. Kg.

L-c/d:

6 1̇ 6 2̇ 6 1̇ 6 5 2 - 2 3 2 - 2 1)^{II}
.....
Tp. Tp. Ng. NN

M-a/b:

3 - 3 2 3 - 3 1 3 - 3 6 3 - 3 5
.....
NN NN NN Kg.

M-c/d:

3 - 3 1̇ 3 - 3 6 3 - 3 5 3 - 3 2)^{III}
.....
NN NN NN ML SM

N-a/b:

3 - 3 6 3 - 3 5 3 - 3 2 3 - 3 1
.....
SM SM SM Mg. SMg.

N-c/d:

- 6 6 - 6 5 4 2 4 5 6 5 2 1 6 (5)^{IV}
.....
SMg. SMg. Ng. AM

The last pattern before the gong in this third gongan is designated 'AM'. This stands for "angkatan 'Ménthogan'", a particular lead-in pattern for the sekarán 'Ménthogan'. Its significance here is to indicate that the following gongan will be the final one. The pattern is as follows:

-P P P -P P P P t -P P PP -P P t b̄d b

4th (final) Gongan of "Tari Gambyong" version

This gongan illustrates the ending procedure for "Tari Gambyong". The major difference from the klenengan version is that the return to kendhang gendhing occurs nearly two gatra in advance of the third kenong, instead of one-and-a-half gatra from the end. There is no gérongan when this procedure is followed, so if one is used in previous gongan (as in Recording 6), it should not be sung during the final one. Technically, it is possible for this procedure to be followed in a klenengan performance if no gérongan were present, but this would be a rare circumstance.

K-a/b:
 6 i 6 2 6 i 6 5 6 i 6 2 6 i 6 5

 Mta. Mta. Mta. Kg.

K-c/d:
 6 i 6 2 6 i 6 5 2 - 2 3 2 - 2 1)¹

 Mtb. Mtb. Ng. WK

L-a/b:

6	ī	6	2̇	6	ī	6	5	6	ī	6	2̇	6	ī	6	5
.....								
WK				WK				WK		Kg					

L-c/d:

6	ī	6	2̇	6	ī	6	5	2	-	2	3	2	-	2	1)II
.....												
WK				WK		NgS									

M-a/b:

3	-	3	2	3	-	3	1	3	-	3	6	3	-	3	5
.....								
KS				KS				KS		KgS					

M-c/d:

3	-	3	ī	3	-	3	6	3	-	3	5	3	-	3	2)III
.....														
Pr.															
								Kendhang Gendhing →							

N-a/b:

3	-	3	6	3	-	3	5	3	-	3	2	3	-	3	1
.....															
(Kendhang Gendhing) →															

N-c/d:

-	6	6	-	6	5	4	2	4	5	6	5	2	1	6	(5)IV
.....															
(Kendhang Gendhing)															

APPENDIX 4

Sample Saron Penerus and Bonang Barung parts for the Mérong of GAMBIR SAWIT sléndro sanga

In the notation which follows, bonang tones played in octaves are indicated by a small 'o' above the relevant tone. The abbreviations 'Sp' (saron penerus) and 'Bb' (bonang barung) indicate the respective instruments, while the letter designations identify kenongan and gatra of the balungan gendhing, as in the main text.

Buka (rebab): 5̣ -6̣12̣ -2-2 1121 -3-2 -16̣(5̣)

Mérong:

A: (5)	- 3̣ 5̣ 2̣	- 3̣ 5̣ 6̣	2 2 - - 2 3 2 1) ^I
Sp:	- 3 5 2	- 3 5 6	2 22332 22233221
Bb:	- 3̣ ^o 5̣ ^o 2̣ ^o	- 3̣ ^o 5̣ ^o 6̣ ^o	222̣ ^o -22̣ ^o -- 23232121
B-a/b:	- - 3 2	- 1 2 6̣	
Sp:	1 2 2 1 1 3 3 2	2 2 2 112266226	
Bb:	3 1 3 - 2 2 1 2	- 1 5̣ - 6̣ 6̣ 1 6̣	
B-c/d:	2 2 - -	2 3 2 1) ^{II}	
Sp:	6112 2332 2332 2112	2223 3223 3221 1221	
Bb:	222̣ ^o - 22̣ ^o -- 22̣ ^o - 22̣ ^o --	232- 2323 212- 2121	
C-a/b:	- - 3 2	- 1 6 5	
Sp:	1221 1221 1332 2332	2221 1221 1665 5665	
Bb:	2123 31-- 313- 2212	215̣- 5̣5̣ ^o -- 5̣5̣5̣ ^o - 5̣5̣ ^o --	

C-c/d:	-	-	5	6	$\dot{1}$	6	5	3)III
Sp:	5335	5665	5556	6556	6116	6116	6553	3553
Bb:	$\overset{\circ}{5}\overset{\circ}{5}\overset{\circ}{5}-$	$\overset{\circ}{5}\overset{\circ}{5}--$	565-	5656	$\dot{1}\dot{6}\dot{1}-$	$-6\dot{1}6$	535-	-35-
D-a/b:	2	2	-	3	5	3	2	1
Sp:	3112	2332	2112	2332	2553	3553	3221	1221
Bb:	$\overset{\circ}{2}\overset{\circ}{2}\overset{\circ}{2}-$	$\overset{\circ}{2}\overset{\circ}{2}--$	232-	2323	535-	-353	212-	-121
D-c/d:	3	5	3	2	-	1	6	(5)IV
Sp:	1335	5335	5332	2332	2221	1221	1665	5665
Bb:	353-	3535	323-	-232	2163	36--	363-	5535
A ¹ -a/b:	-	-	-	5	2	3	5	6
Sp:	5335	5335	5665	5665	5223	3223	3556	6556
Bb:	--5-	-5--	5--5	--5-	232-	-323	565-	-656
A ¹ -c/d:	2	2	-	-	2	3	2	1)I
Sp:	6112	2112	2112	2332	2223	3223	3221	1221
Bb:	$\overset{\circ}{2}\overset{\circ}{2}\overset{\circ}{2}-$	$\overset{\circ}{2}\overset{\circ}{2}--$	$\overset{\circ}{2}\overset{\circ}{2}\overset{\circ}{2}-$	$\overset{\circ}{2}\overset{\circ}{2}--$	232-	2323	212-	-12-

(Supardi, interview, 9.5.87)

Examples of Sekaran Bonang Barung, sléndro sanga

Destination tone 1:

-(Imbal x 4) $\overline{5\dot{2}}$ 5 6 1 2 5 6 1
 -(Imbal x 4) $\overline{5\dot{2}}$ 5 6 1 5 2 $\frac{5}{1}$ -
 -(Imbal x 2) 2 1 6 5 - - 6 1 2 5 6 1
 -(Imbal x 2) 2 1 6 5 $\overline{5\dot{2}}$ 5 6 1 2 5 6 1

Destination Tone 2:

-(Imbal x 4)	$\overline{63}$ 6 1 2	6 3 $\frac{6}{2}$ -
-(Imbal x 4)	$\frac{6}{2}$ 3 $\frac{6}{2}$ -	$\overline{5161532}$
-(Imbal x 2)	1 2 3 5	$\overline{56}$ 1 5 3 2 5 3 2
-(Imbal x 2)	1 2 3 5	- - 1 3 2 5 3 2

Destination Tone 3:

-(Imbal x 4)	$\frac{1}{3}$ 5 $\frac{1}{3}$ -	$\overline{2565253}$
--------------	---------------------------------	----------------------

Destination Tone 5:

-(Imbal x 4)	$\frac{1}{5}$ 6 $\frac{1}{5}$ -	5 $\overline{6161}$ 5
-(Imbal x 4)	5 6 1 2	$\overline{216516}$ 5
-(Imbal x 4)	5 6 1 2	3 $\overline{2161}$ 5
-(Imbal x 2)	$\overline{216}$ 5 2	- 3 1 6 5 2 3 5
-(Imbal x 2)	5 6 1 2	5 $\overline{321}$ 6 5 2 3 5

Destination Tone 6:

-(Imbal x 4)	$\overline{561}$ 5 -	2 3 5 6
-(Imbal x 4)	$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ -	$\overline{2151216}$
-(Imbal x 4)	$\overline{166616}$ -5	$\overline{1525156}$
-(Imbal x 4)	2 1 2 -	$\overline{5161516}$

(Supardi, interview, 9.5.87)

APPENDIX 5

Rebab part for GAMBIR SAWIT, sléndro sanga

This notation presents rebaban for the buka, mérong, ngelik and ingga irama 1/8 of "Gambir Sawit". The system of crossbeams and placement of tones in the rebab part are intended for convenience and do not imply exact rhythmic proportions. Bowings and fingerings in the original source (Djumadi 1975) are omitted.

Buka:

5 - 5̄6̄ 1 2 - 2 - 2 1 1 2 1 - 2̄3̄ 2 2 1 6 - (5)

Mérong:

A:

- 3̣ 5̣ 2̣ - 3̣ 5̣ 6̣ 2 2 - - 2 3 2 1)^I
 5̣ 3̣ 5̣ 2̣ 2̣ 3̣ 5̣ 6̣ 2 2̄1̄ 6̣ 5̣ 2 2̄1̄ 1̄2̄ 1

B:

- - 3 2 - 1 2 6̣ 2 2 - - 2 3 2 1)^{II}
 1 2̄3̄ 2̄3̄2̄ 2̄1̄2̄ 1̄2̄ 1̄-6̄ 2̄1̄6̄ 1̄2̄ -2̄ 3̄5̄-5̄-5̄ 5̄-6̄ -2̄ 2̄1̄ 1̄2̄ 1

C:

- - 3 2 - 1 6̣ 5̣ - - 5̣ 6̣ 1̣ 6̣ 5̣ 3)^{III}
 1̄2̄3̄ 3̄2̄ 2̄3̄2̄ 3̄5̄5̄6̄ 5̄6̄1̄ 2̄ 6̄1̄6̄ 5̄ 5̄ 6̄1̄-1̄-1̄ 1̄-1̄ -6̄ 6̄1̄ 5̄ 3̄2̄

D:

2̣ 2̣ - 3̣ 5̣ 3̣ 2̣ 1̣ 3̣ 5̣ 3̣ 2̣ - 1̣ 6̣ (5)^{IV}
 5̣ 5̄6̄1̄ 5̄6̄ 1̄6̄1̄ 1̄6̄5̄2̄2̄1̄ 1̄2̄ 1̄1̄ 2̄3̄5̄ 5̄ 5̄6̄5̄3̄2̄6̄ 6̄1̄2̄ 1̄2̄1̄ 6̄ 5̄

To ngelik: -1 235 5 2 56 -6 6-6 -6 6-6

A¹:

- - - 5̣ 2̣ 3̣ 5̣ 6̣ 2 2 - - 2 3 2 1)^I
 -1̄ 2̄ 6̄1̄6̄ 5̄1̄2̄ 1̄2̄ 1̄-6̄ 2̄1̄6̄ 1̄2̄ 5̄ 5̄6̄1̄ 5̄6̄ 1̄6̄1̄ 6̄1̄5̄ 2̄1̄ 1̄2̄ 1-

→ (back to kenongan B)

Ngelik:

E:

6 6 - - 6 6 - - 2̇ 2̇ - - 2̇ 3̇ 2̇ 1̇)^I
 $\overline{-6}$ $\overline{6-6}$ $\overline{-6}$ $\overline{6-6}$ $\overline{-6}$ $\overline{1-2}$ $\overline{-2}$ $\overline{2-2}$ $\overline{-6}$ 5 $\overline{616}$ 5 5 $\overline{6-1}$ $\overline{-1}$ $\overline{1-1}$

F:

- - 3̇ 2̇ - 1̇ 2̇ 6 2̇ 2̇ - - 2̇ 3̇ 2̇ 1̇)^{II}
 $\overline{-2}$ $\overline{61}$ $\overline{12}$ 2̇ 6 $\overline{56}$ $\overline{616}$ $\overline{12}$ $\overline{-2}$ 2̇ $\overline{616}$ $\overline{56}$ $\overline{561}$ 2̇ $\overline{65}$ $\overline{61}$

G:

- - 3̇ 2̇ - 1̇ 6 5 - - 5 6 1̇ 6 5 3)^{III}
 2̇ $\overline{61}$ $\overline{12}$ $\overline{26}$ $\overline{561}$ 2̇ $\overline{616}$ 5 $\overline{-5}$ $\overline{61-1-1}$ $\overline{1-1}$ $\overline{-6}$ $\overline{61}$ 5 $\overline{32}$

H:

2 2 - 3 5 3 2 1 3 5 3 2 - 1 6̇ (5)^{IV}
 5 $\overline{561}$ $\overline{56}$ $\overline{161}$ $\overline{165}$ $\overline{21}$ $\overline{12}$ $\overline{11}$ $\overline{235}$ 5 $\overline{565326}$ $\overline{62}$ $\overline{121}$ 6̇ 5̇

→ to mérong/ompak inggah

Inggah Irama 1/8:

K-a/b:

- - - 6̇ - - - 5̇ - - - 1̇ - - - 6̇
 $\overline{212}$ $\overline{22}$ $\overline{162162}$ $\overline{211212}$ $\overline{65}$ $\overline{61}$ $\overline{-1}$ $\overline{1-1}$ $\overline{-1}$ $\overline{1-1}$ $\overline{-2}$ 2̇ $\overline{232162}$

K-c/d:

- - - 1̇ - - - 6̇ - - - 2̇ - - - 1)^I
 $\overline{223}$ $\overline{21}$ $\overline{12}$ $\overline{12}$ $\overline{123}$ $\overline{21}$ $\overline{126}$ $\overline{12}$ $\overline{-2}$ $\overline{35-5-5}$ $\overline{5-6}$ $\overline{-2}$ $\overline{21}$ $\overline{12}$ 1̇

L-a/b:

- - - 2̇ - - - 1̇ - - - 2̇ - - - 6̇
 2̇ $\overline{12}$ $\overline{232}$ 2̇ 2̇ $\overline{21}$ $\overline{12}$ $\overline{12}$ 5̇ $\overline{561}$ $\overline{56}$ $\overline{161}$ $\overline{165221}$ $\overline{121}$ 6̇

L-c/d:

- - - 1̇ - - - 6̇ - - - 2̇ - - - 1)^{II}
 $\overline{232}$ $\overline{21}$ $\overline{12}$ $\overline{12}$ $\overline{123}$ $\overline{21}$ $\overline{121}$ $\overline{612}$ $\overline{-2}$ $\overline{3-5}$ $\overline{-5}$ $\overline{5-6}$ $\overline{-2}$ $\overline{21}$ $\overline{12}$ 1̇

M-a/b:

-	-	-	2	-	-	-	1	-	-	-	6	-	-	-	5
2	$\overline{1-6}$	$\overline{612}$	2	$\overline{232}$	$\overline{21}$	$\overline{12}$	$\overline{35}$	$\overline{-5}$	$\overline{16}$	$\overline{561}$	$\overline{61}$	$\overline{561}$	$\overline{2}$	$\overline{65}$	$\overline{61}$

M-c/d:

-	-	-	i	-	-	-	6	-	-	-	3	-	-	-	2) III
$\overline{-i}$	$\overline{i-i}$	$\overline{-i}$	$\overline{i-i}$	$\overline{-6}$	$\overline{56}$	$\overline{616}$	$\overline{61}$	$\overline{56}$	$\overline{161}$	$\overline{5}$	$\overline{35}$	$\overline{235}$	$\overline{5}$	$\overline{2}$	$\overline{56}$

N-a/b:

-	-	-	3	-	-	-	5	-	-	-	2	-	-	-	1
$\overline{-6}$	$\overline{6-6}$	$\overline{-6}$	$\overline{61}$	$\overline{561}$	$\overline{2}$	$\overline{616}$	$\overline{5}$	$\overline{-5}$	$\overline{561}$	$\overline{56}$	$\overline{161}$	$\overline{165221}$	$\overline{12}$	$\overline{1}$	

N-c/d:

-	-	-	2	-	-	-	1	-	-	-	6	-	-	-	(5) IV
2	$\overline{12}$	$\overline{232}$	2	$\overline{-2}$	$\overline{21}$	$\overline{12}$	$\overline{1}$	2	$\overline{16}$	$\overline{21}$	$\overline{62}$	$\overline{211212}$	$\overline{616}$	$\overline{5-1}$	

APPENDIX 6

Sindhènan and Gèrongan for Gendhing GAMBIR SAWIT kethuk 2
kerep minggah 4 sléndro sanga/pélog nem

Buka: 5̣ - 6̣ 1̣ - 2̣ - 2̣ 1̣ 1̣ 2̣ 1̣ 3̣ 2̣ 1̣ 2̣ - 1̣ 6̣ (5)

Mérong:

A-a/b:	-	3̣	5̣	2̣	-	3̣	5̣	6̣
A-c/d:	2̣	2̣	-	-	2̣	3̣	2̣	1) ^I
B-a/b:	-	-	3̣	2̣	-	1̣	2̣	6̣
B-c/d:	2̣	2̣	-	-	2̣	3̣	2̣	1) ^{II}

Sindhènan Sléndro: 5̣ 6̣ 1̣ 6̣ 5̣ 2̣ 1̣ 6̣ 1̣

Sindhènan Pélog: 2̣ 3̣ 321 1̣

Wi - ting kla - pa

C-a/b:	-	-	3̣	2̣	-	1̣	6̣	5̣
--------	---	---	----	----	---	----	----	----

Sl.: ị 2̣ 6̣ 1̣ 6̣ 5̣

Pl.: ị 2̣ 3̣ 1̣ 2̣ 1̣

Wi ting kla -

C-c/d:	-	-	5̣	6̣	ị	6̣	5̣	3/4) ^{III}
--------	---	---	----	----	----	----	----	---------------------

Sl.: 5̣ ị 2̣ ị 6̣ 1̣ 5̣ 5̣ 532 2̣

Pl.: 65 6̣ 6̣ 5̣ 5̣ 4̣ 6̣ 4̣ 6542

pa

ka-la-pa kang mak-sih mu-dha

D-a/b:	2̣	2̣	-	3̣	5̣	3̣	2̣	1̣
--------	----	----	---	----	----	----	----	----

Sl.: 5̣ 6̣ 1̣ 6̣ 5̣ 2̣ 1̣ 6̣ 1̣

Pl.: 2̣ 3̣ 653 21.21

Sa-la - gun - é

D-c/d:	<u>3</u>	<u>5</u>	<u>3</u>	<u>2</u>	-	<u>1</u>	<u>6</u>	<u>(5)</u>
Sl.:	5	<u>5 6 1̇</u>	<u>5 3 2</u>	2	5	<u>6 1̇ 6</u>	5	<u>3 5</u>
Pl.:	3	<u>5 6 5</u>	3	<u>2 1 2</u>	1	<u>2 1 2</u>	1	3
	go - nès go - nès				1. Gam - bir Sa - wit 2. Mung mi - kir bu -			

A ^I -a/b:	-	-	-	<u>5</u>	<u>2</u>	<u>3</u>	<u>5</u>	<u>6</u>
Sl.:	2	6	<u>1 6 5</u>	<u>5</u>		1	2	<u>3 2 1 6</u>
Pl.:	2	<u>1 6 1 2 3</u>	<u>1 2 1</u>	<u>6 5</u>	2	3	1	<u>3 2 - 1 6</u>
	1. ma - wur ma - wur 2. di ra - har - ja				ra - ma ra - ma			

A ^I -c/d:	<u>2</u>	<u>2</u>	-	-	<u>2</u>	<u>3</u>	<u>2</u>	<u>1)¹</u>
Sl.:	6	<u>6 1 2</u>			5	6	5	<u>1̇ 5 2 3 2 1 1</u>
Pl.:	6	<u>6 1 2</u>			5	5	<u>6 1̇ 6 5</u>	<u>3 2 3 2 1 1</u>
	ya ndhuk				An-jas-ma-ra a - ri ma - ri			
Gérongan Sléndro:	-	<u>2</u>	<u>2 2 3</u>	<u>2</u>	-	<u>2</u>	<u>2 - 1</u>	<u>1 2 3 1</u>
Gérongan Pélog:	-	<u>2</u>	<u>2 2 3</u>	<u>2</u>	-	<u>2</u>	<u>2 - 1</u>	<u>1 2 3 1</u>
	An-jas-ma-ra				a - ri ma - mi			

B-a/b:	-	-	<u>3</u>	<u>2</u>	-	<u>1</u>	<u>2</u>	<u>6</u>
	Sl.:				2	2	1	1
	Pl.:				1	2	1	3
					2	1	6	2
					1	2	1	1
					Mas mi-rah ku-la-ka war -			
Sl.:	-	-	<u>3</u>	<u>3 3 5</u>	<u>2</u>	-	<u>2</u>	<u>1 - 6</u>
Pl.:	-	-	<u>3</u>	<u>3 2 1</u>	<u>2</u>	-	<u>2 3</u>	<u>1 1 6 - 1</u>
	mas mi-rah ku -				la-ka war - ta -			

B-c/d: 2 2 - - 2 3 2 1)^{II}

Sl.: 61 2 i i i 6i 5 2 321 1

Pl.: 32-1612 i 23i6 5 3 2 321 1

ta

Da-sih-mu tan wu-rung la - yon

Sl.: 2 - 5 5 - 6 i 2 i 6 5 6 i 65 2 3 2 1

Pl.: 2 - 5 5 - 6 i 2 5 6 5 4 6 5 4 2 1

- Da — sih-mu tan wu - rung la - yon

C-a/b: - - 3 2 - 1 6 5

Sl.: i i i 6i 5 3 2 2 5 5

Pl.: i i i 2i2i 6 5 65455

A-nèng ku-tha Pra-ba-ling - ga

Sl.: - 3 3 3 5 2 - 6 i - 2 6 i 6 5

Pl.: - 3 3 2 1 2 - 6 i i 2 i 6 5

A - nèng ku-tha Pra-ba — ling - ga

C-c/d: - - 5 6 i 6 5 3/4)^{III}

Sl.: 5 i 6 i 5 5 56i65

Pl.: 6 5 5 4 6 4

Prang tan-dhing Wu ru bis-

Sl.: 5 - 5 6 i i2 6 - i 5 6 5 3 23

Pl.: 5 - 5 6 i i2 6 4 6 5 4 54

Prang tan-dhing Wu - ru bis - ma

D-a/b: 2 2 - 3 5 3 2 1
 Sl.: 3 . 2 i 2̇3̇2̇ i 6̇ 5 2 321 1
 Pl.: 6 5 4 . 2 . 1 2 i 2̇3̇i 6 5 3 2 321 1

ma ka-ri - ya muk-ti wong a-yu
 Sl.: 2 - 5 5 - 6 i 2̇ i 6 5 6̇1̇6̇5 2̇ 3̇ 2̇ 1
 Pl.: 2 - 5 5 - 6 i 2̇ 5 6̇ 5 6̇ 5 4̇ 2̇ 1
 - ka - ri- ya muk - ti wong a - yu

D-c/d: 3 5 3 2 - 1 6 (5)^{IV}
 Sl.: i 2̇ i 6̇ i 5 532 2356 6
 Pl.: i 2̇ 3̇ i 2̇ 6 653 5 6 6

Pun ka-kang pa-mit pa-las - tra
 Sl.: - 3 5 6̇ 1̇ 5 6̇5̇3̇ 2̇ 3̇ 5̇ 6̇ 6̇ 6̇ - 5̇ 5̇ 6̇ 1̇ 6̇
 Pl.: - 3 5 5̇ 5̇ 3̇ 2̇ 3̇ 5̇ 6̇ 6̇ 6̇ - 5̇ 5̇ - 6̇ 6̇
 Pun ka - kang pa - mit pa - las - tra

Ngelik:

E-a/b: 6 6 - - 6 6 - -
Sindhènan Sl.: 6 6̇1̇2̇
Sindhènan Pl.: 6 6̇1̇2̇
 ya ndhuk

E-c/d: 2̇ 2̇ - - 2̇ 3̇ 2̇ i)^I
2̇ 2̇ i i 6̇ 2̇ 3̇2̇i i
3̇ 3̇ 2̇ 2̇ i 3̇ 3̇2̇i i

Gérongan: Wus-beg ja-né a - wak ma-mi
 Sl.: - 2̇ 2̇ - 2̇ 3̇ 2̇ - 2̇ 2̇ - i i 2̇ 3̇ i
 Pl.: - 2̇ 2̇ - 2̇ 3̇ i 2̇ 2̇ 2̇ - i i 2̇ 3̇ i
 Wus beg — ja - né a- wak ma - mi

				tan	tu-lus	pa-ngès-tu-ning			
Sl.:	<u>- 3̣</u>	<u>3̣ 3̣ 5̣</u>	<u>2̣</u>		<u>- 2̣</u>	<u>1̣ - 6̣</u>	<u>2̣ 3̣ 2̣ 1̣</u>	<u>6̣ - 1̣</u>	
Pl.:	<u>- 3̣</u>	<u>2̣ 3̣ 2̣ 1̣</u>	<u>2̣</u>		<u>- 2̣ 3̣</u>	<u>1̣</u>	<u>1̣ 2̣ 1̣</u>	<u>6̣ - 1̣</u>	
				tan	tu-lus	pa -	ngès-tu	-	ning dyah

	dyah				wong a-gem-bèng				wong a-cing-èng
S1.:	2̣	- 2̣	2̣ 2̣3̣	2̣	- 2̣	2̣ -1̣	1̣ 2̣3̣	1̣	
Pl.:	2̣	- 2̣	2̣ 2̣3̣	1̣	2̣ 2̣	2̣ -1̣	1̣ 2̣3̣	1̣	
	-				wong a-gem-bèng				wong a - cing - èng

Sl.:	- 6	<u>6</u> <u>1</u> <u>1</u> <u>2</u> <u>2</u>	-	<u>23</u> <u>1</u> <u>-2</u>	<u>616</u> 5
Pl.:	- 6	<u>6</u> <u>1</u> <u>1</u> <u>2</u> <u>2</u>	-	<u>23</u> <u>1</u>	<u>1</u> <u>216</u> 5

a - ja ga-wé wi-rang Bis-ma

G-c/d: - - 5 6 1̇ 6 5 3/4)III

Sl.: 5 5 5 323 2 5 56165

Pl.: 5 6 5 5 4 6 4

ma

ma - ra gé pa - tè - na-

Sl.: 5 -5 6 1̇ 1̇2 6 -1 5 3 23

Pl.: 5 -5 6 1̇ 1̇2 6 465 4 54

ma-ra gé

pa - tè - na - na

H-a/b: 2 2 - 3 5 3 2 1

Sl.: 3 - 2 1̇ 2̇ 2̇16 561̇ 5 2 321 1

Pl.: 654212 1̇ 2̇31̇ 6 5 3 2 321 1

na

É - man é - man wong a-ba-gus

Sl.: 2 - 5 5 -6 1̇ 2̇ 1̇6 56 1̇65 232 1

Pl.: 2 - 5 5 -6 1̇ 2̇ 5 6 5 4 65 42 1

- É - man é - man wong a - ba - gus

H-c/d: 3 5 3 2 - 1 6 (5)IV

Sl.: 2 2 1 1 6 2 321 6-5

Pl.: 5 6 2 3 2 1 121 6-5

yèn kong-si tu-me-kèng lé-na

Sl.: - 3 5 6 1̇ 5 653 2 3 5 1̇3 2 616 5

Pl.: - 3 5 5 6 5 3 2 - 2̇3 1 1216 5

yèn kong - si tu - me-kèng lé - na

A-a/b: - - - 5 2 3 5 6

Sindhènan sl.: 1 2 3216 6

Sindhènan pl.: 1 23 1 32-16

U - jung ja-ri

A-b/c: 2 2 - - 2 3 2 1)^I
 Sl.: (irama) 5 6 5 1 5 2 321 1
 Pl.: (1/2) 5 5 6 5 3 2 321 1
 Ba-lung ron-dho-ning ka-la-pa

B-a/b: - - 3 2 - 1 2 6
 Sl.: 1 2 216 612
 Pl.: 2 3 1 32-16-12
 ya mas ya mas

B-c/d: 2 2 - - 2 3 2 1)^{II}
 Sl.: 1 2 321 1
 Pl.: 2 3 321 1
 wi-neng-ku - a

Ompak Ingga:

I: - 2 - 1 - 6 - 5 - 6 - 5 - 3 - 2)^{III}
 Sl.: 3 5 532 2
 Pl.: 2 3 3212 2
 wi-neng-ku-a

J-a/b: - 3 - 5 - 2 - 1
 Sl.: 215 5 (irama) 1 2 321 1
 Pl.: 2 235 (1/4) 2 3 321 1
 go - nès wi-neng - ku - a

J-c/d:	<u>- 2 - 1</u>	<u>- 6 - (5)IV</u>
Sl.:		2 2 1 1 6 2 <u>321</u> <u>6-5</u>
	(irama 1/8)	
Pl.:		1 2 1 3 2 1 <u>121</u> <u>6-5</u>
		sa-yek - ti da-dya u-sa da

Ingga:

K-a:	[	-	6	-	5
Sl.:	1	2	<u>23216</u>	6	1 2 <u>321</u> <u>65</u>
Pl.:	2	3	1 <u>32-16</u>	1	<u>2 3</u> <u>121</u> <u>6-5</u>
	ya	ndhuk	ya	ndhuk	ku - su - mas-tra

K-b:	-	1	-	6
Sl.:	1 1	<u>2165</u>	<u>6 1</u>	2 2 3 5 3 2 <u>23216</u> 6
Pl.:	1 1	<u>2165</u>	<u>6 1</u>	1 2 1 3 2 1 <u>21</u> 6
	nès nès go -	nès		Ca-re-ming rèh pa-la-kra-ma

K-c:	-	1	-	6
Sl.:	1	2	<u>321</u>	1
Pl.:	2	3	<u>653</u>	<u>21</u>
	ra - dèn	ra - dèn	Mu-ring	gen - dhing

K-d:	-	2	-	1)
Sl.:	6	<u>612</u>	i 2 i <u>6i</u> 5 2 <u>321</u> 1	
Pl.:	6	<u>612</u>	i 2 3 i 6 5 <u>i653</u> 21	
	ya	ndhuk	Pi-na-tut	la-wan wi-ra-ma

L-a: - 2 - 1

Sl.: 1 2 321 6-5 5 6i65 2 161

Pl.: 1 23 121 65 2 3 321 1

 ya mas ya mas jar - wa pur - wa

L-b: - 2 - 6

Sl.: i 2 i 6i 5 2 2316 6

Pl.: 1 23i2 5 i 6 56 1 32-16

 tung-gal ba-sa-ning bas-ka - ra

L-c: - 1 - 6

Sl.: 5 6i65 2 161 1 2 216 6

Pl.: 2 3 653 21 1 23 1 32-16

 go - nès go - nès A - mi - wi - ti

L-d: - 2 - 1)11

Sl.: 6 165612 1 2 2i6 56i 5 2 321 1

Pl.: 6 612 5 5 56i 65 3 2 321 1

 ya ndhuk Sin-dhèn sen-dhon-ing pra-dan-gga

M-a: - 2 - 1

Sl.: 5 5 5 5 5 6 5 i 5 2 321 1

Pl.: 5 5 5 5 5 5 6 5 3 2 321 1

 Wo-hing a-rèn tra-hing na-ta wi-cak-sa-na

M-b: 6 5

Sl.: 1̇2̇ 5 3 2 6 1̇ 1̇ 1̇ 1̇ 1̇ 1̇ 1̇ 1̇ 1̇ 1̇ 2̇ 6̇1̇

Pl.: 1̇2̇ 5 4 2 6 1̇ 1̇ 1̇ 1̇ 1̇ 1̇ 2̇ 1̇6̇ 5

 ra-ma-né dhé-wé di-pun é-ling lu-hur ing se - ni

M-c: 1̇ 6

Sl.: 5 3 25 5 561̇ 1̇ 2̇ 1̇ 6̇1̇ 5 532 2356 6

Pl.: 654 5 5 5 561̇ 1̇ 2̇ 3̇ 1̇2̇ 6 653 356 6

 Bu-da - ya go-nès Na-li kan-i-ra ing da-lu

Gér.sl.: - 1̇ 1̇ - 1̇ 2̇ 6 1̇ 2̇ 2̇ 6̇2̇1̇ 6

Gér.pl.: - 1̇ 1̇ - 1̇ 2̇ 6 1̇ 6̇1̇ 2̇ -1̇ 1̇ 2̇1̇ 6

 Na-li kan-i - ra ing da - lu

M-d: 3/4 2)111

Sl.: 5 5 1̇ 6̇1̇ 5 5 532 2

Pl.: 4 5 4 6 5 4 4 6542

 wong a-gung mang-sah se-mè-di

Sl.: - 56 1̇ - 2̇ 6̇1̇ 5 3 - 5 5 6̇1̇ 5653 2

Pl.: - 56 1̇ - 2̇ 5 -6 4 - 4 5 -6 454 2

 Wong a - gung mang - sah se - mè - di

N-a: 3 5

Sl.: 1̇ 2̇ 1̇ 6̇1̇ 5 32 25 5

Pl.: 1̇ 1̇ 2̇ 1̇ 6 5 6545 5

 Si-rep kang ba-la wa-na-ra

Sl.: - - 6 6 6̇1̇ 5 6 1̇2̇ 2̇3̇ 1̇ -2̇ 6̇1̇6 5

Pl.: - - 6 6 -6 1̇ 2̇ 2̇3̇ 1̇ 1̇2̇1̇6 5

 Si - rep kang ba - la wa - na - ra

N-b: - - - 2 - - - 1

Sl.: i i i 6̣i 5 2 321 1

Pl.: i 2̣3i 5 3 2 321 1

Sa - da-ya wus sa-mi gu-ling

Sl.: - - 2̣ 2̣ 2̣i 6̣ i 2̣ i 6̣ 56̣ i6̣5̣ 2̣3̣2̣ 1

Pl.: - - 2̣ 2̣ 2̣i 6̣ i 2̣ 3̣ i 2̣ 5̣ 6̣ 5̣ 4̣ 6̣5̣4̣2̣ 1

Sa- da-ya wus sa-mi gu - ling

N-c: - - - 2 - - - 1

Sl.: 2 2 1 1 6̣ 2 321 1

Pl.: 3 3 2 2 1 3 321 1

Nad-yan a - ri Su-dar-sa-na

Sl.: - 2̣ 2̣ - 2̣3̣ 2̣ - 2̣ 2̣ -1̣ 1̣ 2̣3̣ 1

Pl.: - 2̣ 2̣ - 2̣3̣ 2̣ - 2̣ 2̣ -1̣ 1̣ 2̣3̣ 1

Nad-yan a - ri Su-dar - sa - na

N-d: - - - 6̣ - - - (5)^{IV}]]

Sl.: 2 2 1 1 6̣ 2 321 6̣-5̣

Pl.: 1 2 1 3 2 1 121 6̣-5̣

wus dang-u dèn-i - ra gu-ling

Sl.: - 6̣ 6̣ 6̣ 1̣2̣ 6̣ 1̣2̣2̣3̣ 1̣ -2̣ 6̣ 1̣6̣ 5̣

Pl.: - 6̣ 6̣ 1̣ 2̣1̣ 6̣ 1̣2̣ 2̣3̣ 1̣ 1̣2̣1̣6̣ 5̣

wus dang - u dèn - i - ra gu - ling

(Suraji, unpublished manuscript, 1988)

APPENDIX 7

Gérongan (Sinom metre) for Mérong and Ngelik of GAMBIR

SAWIT sléndro sanga

Mérong:

C: - - 3 2 - 1 6 5 - - 5 6 1̇ 6 5 3) III

D-a/b: 2 2 - 3 5 3 2 1
 - 2 2 -2 3 5 56 3 -5 23 2 1

Lak-si-tan-ing jan-ma ta - ma,

D-c/d: 3 5 3 2 - 1 6 (5) IV
 - 3 5 61̇ 5 653 2 - 6 6 -5 5 61̇ 1̇ 6

am-beg rè - rèh ra-ras ri - rih,

Ngelik:

E-a/b: 6 6 - - 6 6 - -
 - - 6 6 -1̇ 6 - 6 6 -1̇ 1̇ 62̇ 2̇
 tan ting-gal du-ga pra-yo-ga,

E-c/d: 2̇ 2̇ - - 2̇ 3̇ 2̇ 1̇) I
 - - 2̇ 2̇ 2̇3̇ 2̇ - 2̇ 2̇ -1̇ 1̇ 2̇3̇ 1̇
 ri-rin-ga tan - sah li - ni - ling,

F-a/b: - - 3̇ 2̇ - 1̇ 2̇ 6
 - - 6 1̇2̇ 2̇ - 2̇ 1̇ -6 2̇ 3̇2̇1̇ 6 -1̇
 la - mun mi- ca-ra ma - nis,

F-c/d: 2̇ 2̇ - - 2̇ 3̇ 2̇ 1̇) II
 2̇ - 2̇ 2̇ 2̇3̇ 2̇ - 2̇ 2̇ -1̇ 1̇ 2̇3̇ 1̇
 né-tya su-mèh se-mu a - rum,

G-a/b: - - $\dot{3}$ $\dot{2}$ - $\dot{1}$ 6 5
 - - $\overline{6\dot{1}}$ $\overline{\dot{1}\dot{2}}$ $\dot{2}$ - $\overline{2\dot{3}}$ $\dot{1}$ $\overline{-2}$ $\overline{6\dot{1}}$ 6 5
 tang-gap nging no-ra ca - lak,

G-c/d: - - 5 6 $\dot{1}$ 6 5 3) III
 - - 5 5 $\overline{-5}$ 6 $\dot{1}$ $\overline{\dot{1}\dot{2}}$ 6 $\overline{-1}$ 5 $\overline{65}$ 3
 ka-wignyan di - nè-lèh wu - ri,

H-a/b: 2 2 - 3 5 3 2 1
 2 - 2 $\overline{35}$ 5 - $\overline{35}$ 2 $\overline{-3}$ 2 1
 nga - rah - a - rah

H-c/d: 3 5 3 2 - 1 6 (5) IV
 - 3 5 $\overline{6\dot{1}}$ 5 $\overline{653}$ 2 - $\overline{6\dot{1}}$ 1 $\overline{-2}$ $\overline{6\dot{1}}$ 6 5
 nut wa - hya - ning ka-la mang-sa.

(transcribed from Ira-Record WD-565)

(text: Martopangrawit 1988:160)

APPENDIX 8

Gendèr Barung Part for Mérong (Irama 1/4) and Inggah (Irama 1/8) of Gendhing GAMBIR SAWIT sléndro sanga

In an attempt to capture some of the rhythmic details of this performance (by Sukamso), I have made occasional use of dotted rhythm indications, grace notes and horizontal beams (those for the left hand appear underneath the relevant beats). There are also some immediately damped or 'stopped' tones indicated by 'x' above the tone concerned.

For the inggah section of this transcription (and the following one in Appendix 9), the balungan designations are divided one stage further to identify each constituent tone or beat of a gatra. Thus the first two beats of the first gatra in the inggah are indicated by K-a/i,ii, for example.

Mérong:

A ¹ -a:	-	-	-	5
	$\frac{-2\ 3\ -2}{- \ - \ -16}$	$\frac{3\ 2\ 3\ 5}{5\ -\ 5\ 5}$	$\frac{- \ -\ 6\ 5}{-3\ 5\ 5\ 2\ 3}$	$\frac{-3\ -2\ 3\ 2}{5\ 5\ 5\ 5}$
A ¹ -b:	2	3	5	6
	$\frac{5\ 6\ -5\ -3}{3\ 2\ -\ 2\ 3}$	$\frac{5\ 6\ 5\ 2}{5\ 6\ 6\ 1}$	$\frac{5\ 3\ 5\ -3}{- \ - \ -2\ 1}$	$\frac{5\ 3\ 5\ 6}{6\ 1\ 6\ 5\ 6}$
A ¹ -c:	2	2	-	-
	$\frac{-3\ -\ -5\ 6}{2\ 2\ 3\ 6}$	$\frac{5\ -3\ 5\ 6}{-1\ 2\ 2\ 2}$	$\frac{3\ 5\ -\ 6}{1\ 6\ 1\ 5\ 6\ 1\ -2}$	$\frac{3\ 5\ 6\ 5}{- \ 6\ 5\ 1\ 6\ 5}$

A ¹ -d:	2	3	2	1) ^I
	$\begin{array}{r} 6 \dot{1} 6 \overline{-5} \\ - - \underline{-61} \end{array}$	$\begin{array}{r} 6 \dot{1} - \dot{2} \\ 2 \ 1 - \underline{-2} \end{array}$	$\begin{array}{r} - \dot{1} - \dot{2} \\ \underline{161} \ \underline{165} \end{array}$	$\begin{array}{r} - \dot{1} 6 5 \\ 6 \ \underline{615616} \\ \boxed{} \end{array}$
B-a:	-	-	3	2
	$\begin{array}{r} \dot{1} 6 \dot{1} \overline{-6} \\ 5 - 5 \ 6 \end{array}$	$\begin{array}{r} \dot{1} \dot{2} \dot{1} \overline{51} \\ 1 \ 2 \ \underline{23-} \end{array}$	$\begin{array}{r} \overline{-1-} \ \overline{161} \\ - \ \underline{56-} \ -5 \end{array}$	$\begin{array}{r} \overline{656} \ \overline{616} \\ - \ \underline{32312} \end{array}$
B-b:	-	1	2	6
	$\begin{array}{r} 5 \overline{-35} \ 6 \\ - \ \underline{65-56} \end{array}$	$\begin{array}{r} 5 \overline{-35} \ 2 \\ 5 \ \underline{165} - \\ \boxed{} \end{array}$	$\begin{array}{r} 5 \ 6 \overline{-5-3} \\ \underline{32-} \ 5 \ \underline{16} \\ \boxed{} \end{array}$	$\begin{array}{r} 5 \ 3 \ 5 \ 6 \\ 5 \ 6 \ \underline{616} \end{array}$
B-c:	2	2	-	-
	$\begin{array}{r} \overline{-3-} \ 3 - \\ - \ 2 - 2 \end{array}$	$\begin{array}{r} \overline{35-} \ 5 \ 6 \\ - \ \underline{61-12} \end{array}$	$\begin{array}{r} - \ 5 - 6 \\ \underline{161561-2} \end{array}$	$\begin{array}{r} 3 \ 5 \ 6 \ 5 \\ - \ \underline{65165} \end{array}$
B-d:	2	3	2	1) ^{II}
	$\begin{array}{r} 6 \dot{1} 6 \overline{-5} \\ - - \underline{-61} \end{array}$	$\begin{array}{r} 6 \dot{1} - \dot{2} \\ 2 \ \underline{12-2-} \end{array}$	$\begin{array}{r} - \dot{1} - \dot{2} \\ \underline{161} \ \underline{165} \end{array}$	$\begin{array}{r} - \dot{1} 6 5 \\ 6 \ \underline{61-1-} \end{array}$
C-a:	-	-	3	2
	$\begin{array}{r} \dot{1} \overline{-61} \ 5 \\ - \ \underline{65-561} \\ \boxed{} \end{array}$	$\begin{array}{r} \dot{1} \dot{2} \dot{1} \ 5 \\ - \underline{32123-} \end{array}$	$\begin{array}{r} \dot{1} 6 \dot{1} \overline{-6} \\ - \ \underline{-5-53} \end{array}$	$\begin{array}{r} \dot{1} \dot{2} \dot{1} \ 6 \\ 2 \ \underline{12612} \end{array}$
C-b:	-	1	6	5
	$\begin{array}{r} 3 \ 5 \ 6 \ 5 \\ - \ \underline{65165} \\ \boxed{} \end{array}$	$\begin{array}{r} \overline{-6-56} \ \dot{1} \\ 6 \ 2 \ \underline{321} \\ \boxed{} \end{array}$	$\begin{array}{r} \overline{-2-} \ \dot{1} \dot{2} \\ - \underline{261-12} \end{array}$	$\begin{array}{r} - \dot{1} 6 5 \\ - \ \underline{65165} \\ \boxed{} \end{array}$
C-c:	-	-	5	6
	$\begin{array}{r} - \ 2 \ 3 \overline{-2} \\ - - \underline{-16} \end{array}$	$\begin{array}{r} 3 \ 2 \ 3 \ 5 \\ 5 - 5 \ 5 \end{array}$	$\begin{array}{r} \dot{1} \overline{-61} \ 5 \\ - \underline{165-5-} \end{array}$	$\begin{array}{r} 2 \ 3 \ 5 \ 6 \\ \underline{656} \ \underline{656} \end{array}$
C-d:	$\dot{1}$	6	5	3) ^{III}
	$\begin{array}{r} \dot{1} \overline{-61} \ 5 \\ - \underline{165-5-1} \end{array}$	$\begin{array}{r} 3 \overline{-35} \ 3 \\ - \underline{61} \ \underline{216} \end{array}$	$\begin{array}{r} 2 \overline{-12} \ 5 \\ - \underline{535-532} \end{array}$	$\begin{array}{r} 2 \ 3 \ 5 \ 3 \\ - \ \underline{23123} \end{array}$

D-a:	2	2	-	3
	$\frac{2 \quad - \quad 5 \quad 6}{- \quad 2 \quad - \quad 6}$	$\frac{5 \quad - \quad 5 \quad 6}{- \quad 1 \quad 6 \quad 12}$	$\frac{- \quad 5 \quad - \quad 6}{16 \quad - \quad 56 \quad 1-2}$	$\frac{3 \quad 5 \quad 6 \quad 5}{- \quad 65 \quad 165}$

D-b:	5	3	2	1
	$\frac{6 \quad \dot{1} \quad 6 \quad -}{- \quad - \quad -12}$	$\frac{6 \quad \dot{1} \quad 6 \quad \dot{2}}{-16 \quad 1 \quad -6}$	$\frac{6 \quad \dot{1} \quad 6 \quad \dot{2}}{5 \quad 6 \quad 6 \quad -6}$	$\frac{6 \quad \dot{1} \quad 6 \quad 5}{1 \quad 2 \quad 23 \quad 21}$

D-c:	3	5	3	2
	$\frac{\dot{1} \quad -6 \quad \dot{1} \quad 5}{- \quad 65 \quad -56 \quad 1}$	$\frac{\dot{1} \quad \dot{2} \quad \dot{1} \quad 5}{-32 \quad 12 \quad 3-}$	$\frac{\dot{1} \quad 6 \quad \dot{1} \quad -6}{- \quad -5 \quad -53}$	$\frac{\dot{1} \quad \dot{2} \quad \dot{1} \quad 6}{2 \quad 3 \quad 1 \quad 2}$

D-d:	-	1	6	(5) ^{IV}
	$\frac{- \quad 5 \quad - \quad 6}{16 \quad - \quad 56 \quad 1-2}$	$\frac{5 \quad -56 \quad 5}{-12 \quad 3 \quad 1}$	$\frac{3 \quad -23 \quad 6}{-65 \quad 3 \quad 2}$	$\frac{- \quad 5 \quad 6 \quad 5}{3 \quad 35 \quad 23 \quad 53}$

Ngelik:

E-a:	$\frac{6 \quad - \quad \dot{1} \quad 6}{2 \quad 6 \quad 2 \quad 16}$	$\frac{- \quad - \quad \dot{1} \quad 6}{-16 \quad 6 \quad 6}$	$\frac{\dot{2} \quad -\dot{1} \quad \dot{2} \quad 6}{-56 \quad 6 \quad 21}$	$\frac{-\dot{1} \quad -6 \quad \dot{1} \quad 6}{6 \quad 6 \quad 6 \quad 6}$
------	--	---	---	---

E-b:	$\frac{\dot{2} \quad -\dot{1} \quad \dot{2} \quad 6}{-56 \quad 6 \quad -5}$	$\frac{-\dot{1} \quad -6 \quad \dot{1} \quad 6}{6 \quad 6 \quad 6 \quad 6}$	$\frac{\dot{2} \quad -\dot{1} \quad \dot{2} \quad 6}{-56 \quad 6 \quad 21}$	$\frac{-\dot{1} \quad -6 \quad \dot{1} \quad 6}{6 \quad 6 \quad 6 \quad 6}$
------	---	---	---	---

(continues as in mérong)

Inggah (iramal/8):

K-a/i, ii:	-	6
	$\frac{-3-5-3-2}{--16561-}$	$\frac{---5-3-2}{-32-2-2-}$

K-a/iii, iv:	-	5
	$\frac{--23-356}{-61--2-2-}$	$\frac{-3-5-6-5}{6-561561}$

K-b/i,ii:	-	1	
$\frac{\overset{\circ}{-2-235}}{-61-11--5}$	$\frac{-6-56-5}{61-1--65}$	$\frac{-i-i--65}{-32-5-6}$	$\frac{-i-i-565}{-1-2-231}$
K-b/iii,iv:	-	6	
$\frac{-3-5-3-2}{--61561-}$	$\frac{-----6}{--532-2-}$	$\frac{-----5-56}{-323-2-3}$	$\frac{-5-35-6}{-5-16516}$
K-c/i,ii:	-	1	
$\frac{\overset{x}{-----2--}}{--56-5,3}$	$\frac{56-i-6-5}{--165165}$	$\frac{-i-i--65}{-32-5-6}$	$\frac{-i-i-565}{-1-2-231}$
K-c/iii,iv:	-	6	
$\frac{-3-2---2}{-65-165-}$	$\frac{-----6}{2-532-2-}$	$\frac{-----5-56}{-3-3235-}$	$\overset{x}{\frac{-55--356}{16516516}}$
K-d/i,ii:	-	2	
$\frac{-5-5-56}{--216216}$	$\overset{\square}{\frac{-i-i6i-2}{1-1565-2}}$	$\frac{-6---i2}{----56--}$	$\frac{i6i65-5-}{-----3-2}$
K-d/iii,iv:	-	1) ¹	
$\frac{2-i6-i6i}{----5---$	$\frac{-i-i65-}{56-5---3}$	$\frac{-5--52-}{23-23-23}$	$\frac{-6-6-565}{5-26156-}$
L-a/i,ii:	-	2	
$\overset{x}{\frac{-2-6-i-5}{1-12161-}}$	$\overset{x}{\frac{-2-6-i-5}{1-12161-}}$	$\overset{x}{\frac{-2-6-i-5}{5-56-1-2}}$	$\overset{x}{\frac{-2-6-565}{---65165}}$
L-a/iii,iv:	-	1	
$\frac{---6---5}{--2--23-}$	$\frac{---6-565}{2-261-1-}$	$\frac{6-6i6-65}{5-52-5-6}$	$\frac{6-6i6-65}{-1-21231}$
L-b/i,ii:	-	2	
$\frac{---i-6-5}{-65-5-5-}$	$\overset{x}{\frac{-55--356}{-6516-2-}}$	$\frac{---3--56}{612-232-}$	$\frac{---5-6-5}{6-561561}$

L-b/iii,iv:	-		6	
	$\frac{---2---2}{-6\dot{5}-1\dot{6}\dot{5}-}$	$\frac{-5-----6}{2-\dot{5}\dot{3}\dot{2}\dot{3}\dot{5}-}$	$\frac{-----5-56}{-3-\dot{3}\dot{2}\dot{3}\dot{5}-}$	$\frac{-----6\dot{1}6}{6-\dot{5}\dot{6}\dot{1}\dot{6}\dot{5}\dot{6}}$
L-c/i,ii:	-	x	1	
	$\frac{---3-\sqrt{-}56}{--2-2^32-}$	$\frac{-6-5-6-5}{--1\dot{6}\dot{5}\dot{1}\dot{6}\dot{5}}$	$\frac{-\dot{1}-\dot{1}--65}{--3\dot{2}-\dot{5}-\dot{6}}$	$\frac{-\dot{1}-\dot{1}-5\dot{6}\dot{5}}{-1-2-231}$
L-c/iii,iv:	-		6	
	$\frac{---2---2}{-6\dot{5}-1\dot{6}\dot{5}-}$	$\frac{-----6}{2-\dot{5}\dot{3}\dot{2}-2-}$	$\frac{-----5-56}{-3-\dot{3}-\dot{3}\dot{5}-}$	$\frac{-\dot{2}-\dot{2}-6\dot{1}6}{6-\dot{5}\dot{1}\dot{6}\dot{5}\dot{1}\dot{6}}$ <div style="text-align: right;">└</div>
L-d/i,ii:	-	┐.	2	
	$\frac{--3-5-56}{12-2-----}$ <div style="text-align: left;">└</div>	$\frac{-\dot{1}-\dot{1}-6\dot{1}\dot{2}}{1-1\dot{5}\dot{1}\dot{6}\dot{5}\dot{2}}$ <div style="text-align: center;">└.</div>	$\frac{-6-----\dot{1}\dot{2}}{---356--}$	$\frac{\dot{1}6-6---6}{--5-235-}$
L-d/iii,iv:	-		1)11	
	$\frac{\dot{1}-\dot{1}--\dot{1}\dot{2}\dot{1}}{-6-56-6-}$	$\frac{--\dot{1}-\dot{1}65-}{56-5---3}$	$\frac{---6\dot{2}\sqrt{-}6-}{235--\dot{5}--}$	$\frac{65-6-565}{--32126-}$ <div style="text-align: center;">x</div>
M-a/i,ii:	-		2	
	$\frac{x \quad x \quad x}{-\dot{2}-6-\dot{1}-5}$ <div style="text-align: center;">1-12161-</div>	$\frac{x \quad x \quad x}{-\dot{2}-6-\dot{1}-5}$ <div style="text-align: center;">1-12161-</div>	$\frac{x \quad x \quad x}{-\dot{2}-6-\dot{1}-5}$ <div style="text-align: center;">1-1216--</div>	$\frac{--3-3-35}{-2\dot{3}\dot{5}\dot{3}\dot{2}\dot{3}\dot{5}}$
M-a/iii,iv:	-		1	
	$\frac{x}{-3-65--5}$ <div style="text-align: center;">--2--23-</div>	$\frac{6-6\dot{1}6-65}{-2-\dot{6}\dot{1}-1\dot{6}}$	$\frac{6-6\dot{1}6-65}{\dot{5}-\dot{2}-\dot{5}-\dot{6}}$	$\frac{6-6\dot{1}6-65}{-1-21231}$
M-b/i,ii:	-		6	
	$\frac{----6-65}{--6\dot{5}----1}$	$\frac{--6-56-5}{6\dot{5}-\dot{5}-\dot{5}--}$	$\frac{-5-\dot{1}-5-2}{-5\dot{6}\dot{1}\dot{6}\dot{5}-2}$ <div style="text-align: center;">└.└.</div>	$\frac{-5--35-6}{-5-1\dot{6}\dot{5}\dot{1}\dot{6}}$
M-b/iii,iv:	-		5	
	$\frac{---3--56}{-12-232-}$	$\frac{x}{-3-5-6-\dot{1}}$ <div style="text-align: center;">6-561561</div>	$\frac{x \quad x}{-6---6--}$ <div style="text-align: center;">-656-5-2</div>	$\frac{x}{-\dot{2}-\dot{1}-6-5}$ <div style="text-align: center;">--235235</div>

M-c/iii,iv:	-	i	
$\frac{\text{---6-6}\dot{1}}{\text{--}\dot{6}\text{1---}}$	$\frac{\text{-}\dot{2}\text{-6-565}}{2\text{-261-16}}$	$\frac{6\text{-6}\dot{1}6\text{-65}}{5\text{--2-5-6}}$	$\frac{6\text{-6}\dot{1}\text{-565}}{-1\text{-2-231}}$
M-c/iii,iv:	-	6	
$\begin{matrix} \times \\ \text{-3-2---2} \\ \text{--5-165-} \end{matrix}$	$\frac{\text{-5--35-6}}{2\text{-332-2-}}$	$\frac{\text{-}\dot{2}\text{-}\dot{2}\text{-6}\dot{1}6}{-3\text{-3235-}}$	$\frac{\text{-}\dot{2}\text{-}\dot{2}\text{-6}\dot{1}6}{6\text{-516516}}$
M-d/i,ii:	-	3	
$\frac{\text{---3--56}}{-12\text{-232-}}$ └┐	$\frac{\text{---5---}}{-161\text{-161}}$	$\frac{\dot{1}\text{-}\dot{1}\text{--565}}{\text{--1-1231}}$	$\frac{\text{-2-3-2-1}}{-5\text{-23-23}}$
M-d/iii,iv:	-	2)111	
$\frac{\text{---5---}}{-21\text{--2-2}}$	$\frac{3\text{-353-32}}{123\text{-653-}}$	$\frac{\text{-1--61-3}}{5\text{-323123}}$	$\frac{\text{-1-2-3-2}}{\text{--532532}}$
N-a/i,ii:	-	3	
$\frac{\text{-6---}\dot{1}\text{-6}}{-6\text{---2}\dot{1}6}$	$\begin{matrix} \times \\ \text{-}\dot{2}\text{---6}\dot{1}6 \\ \text{--561656} \end{matrix}$	$\frac{\text{-5-}\dot{1}\text{-5-2}}{-56165\text{-2}}$ └┐└┐	$\frac{\text{-5--35-6}}{-5\text{-16516}}$ └┐
N-a/iii,iv:	-	5	
$\frac{\text{---3--56}}{12\text{--232-}}$ └┐	$\begin{matrix} \times \\ \text{-3-5-6-}\dot{1} \\ -161\text{-161} \end{matrix}$	$\frac{\text{-}\dot{2}\text{-6-}\dot{1}\text{-}\dot{2}}{-2161\text{-12}}$	$\frac{\text{-6-}\dot{1}\text{-6-5}}{\text{---65165}}$
N-b/i,ii:	-	2	
$\frac{\text{--6-6-65}}{-165616\text{-}}$	$\frac{\text{-}\dot{1}\text{-}\dot{1}\text{-6}\dot{1}2}{1\text{-151652}}$ └┐	$\frac{\text{22 2222}}{\text{-----}}$	$\begin{matrix} \times \\ \text{16-6565-} \\ \text{--5--3-2} \end{matrix}$
N-b/iii,iv:	-	1	
$\frac{\text{2-}\dot{1}\text{--}\dot{1}2\dot{1}}{\text{---56-6-}}$	$\frac{\text{--6-}\dot{1}65\text{-}}{5\text{--5---3}}$	$\frac{\text{--56}\dot{1}\text{--5}}{23\text{---23-}}$	$\begin{matrix} \times \\ \text{---235} \\ \text{5-561-1-} \end{matrix}$
N-c/i,ii:	-	2	
$\begin{matrix} \times & \times & \times \\ \text{-}\dot{2}\text{-6-}\dot{1}\text{-5} \\ 1\text{-12161-} \end{matrix}$	$\begin{matrix} \times & \times & \times \\ \text{-}\dot{2}\text{-6-}\dot{1}\text{-5} \\ 1\text{-12161-} \end{matrix}$	$\begin{matrix} \times & \times & \times \\ \text{-}\dot{2}\text{-6-}\dot{1}\text{-5} \\ 3\text{-56-1-2} \end{matrix}$	$\begin{matrix} \times & \times \\ \text{-}\dot{2}\text{-6-565} \\ \text{--165165} \end{matrix}$

N-c/iii,ii: - 1

<u>---6---5</u>	<u>6-6¹6-65</u>	<u>6-6¹6-65</u>	<u>6-6¹6-65</u>
-2---23-	-2-6 ¹ 1-16	5--2-5-6	-1-21231

N-d/i,ii: - 6

<u>---2---2</u>	<u>-5--35-6</u>	<u>-5--35-6</u>	<u>--5-35-6</u>
--5-165-	2-332352	--53-2-3	-5-16516

N-d/iii,iv: - (5)^{iv}]]

<u>-----5-6</u>	<u>---5-6-5</u>	<u>-3--23-6</u>	<u>--5-56-5</u>
---1-5-2	--16-561	--65-352	-3-35-5-

(transcribed from Sukamso, 24.6.88)

APPENDIX 9

Gendèr Barung part for Inggah (irama 1/16) GAMBIR SAWIT
sléndro sanga, prior to entry of Gérongan (irama 1/8)

See Appendix 8 for an explanation of the additional transcription symbols.

K-a/i:

<u>---2---2</u>	<u>-5-5---2</u>	<u>-5-5---2</u>	<u>---5-3-2</u>
561--61-	56-6561-	5616561-	532-2-2-

K-a/ii:

<u>-5-3-5-6</u>	^x <u>-1-2-616</u>	<u>-5-1-5-2</u>	<u>-5--35-6</u>
--53235-	6-56-656	-56165-2	-5-1-216

K-a/iii:

<u>----5-6-</u>	<u>---5---6</u>	<u>---5---6</u>	<u>-5--56-5</u>
-1232---	216-561-	216-561-	2-12-3-1

K-a/iv:

<u>-3---3-6</u>	<u>-3-5-3-2</u>	<u>3-3-3-35</u>	<u>3-3-3-35</u>
---56-65	3--32532	---63-23	-5-65165

K-b/i:

<u>--2-3-35</u>	<u>--3-3-35</u>	<u>---6---5</u>	<u>---6-565</u>
61-1---5	61-1----	561-216-	6-165-5-

K-b/ii:

<u>---6---5</u>	^x ^x <u>-2-6-565</u>	<u>6-616-65</u>	<u>6-616-65</u>
2-2-2-2-	2-261-16	5--2-5-6	-1-2123-

K-b/iii:

<u>---2---2</u>	<u>-5-5---2</u>	^x <u>-6-5---2</u>	<u>---5-3-2</u>
1-5-165-	1-61561-	-6-6561-	532-2-2-

K-b/iv:6

$\frac{-5-3-5-6}{--5\dot{3}2\dot{3}5-}$	$\overset{x}{\frac{-\dot{2}-\dot{2}-6\dot{1}6}{6-\dot{5}6-\dot{6}56}}$	$\frac{-5-\dot{1}-5-2}{-5\dot{6}1\dot{6}5-\dot{2}}$	$\frac{-5--35-6}{-5-\dot{1}-21\dot{6}}$
---	--	---	---

K-c/i:-

$\frac{-\dot{2}-\dot{2}--\dot{1}6}{--5\dot{6}-\dot{6}5\dot{6}}$	$\frac{-\dot{2}-\dot{2}---\dot{1}}{---2-321}$ □	$\frac{---5---2}{--6\dot{5}--5\dot{2}}$	$\frac{-3---3-5}{-3-\dot{6}-1\dot{6}5}$ □
---	--	---	--

K-c/ii:1

$\frac{-----2--}{---2\dot{3}5--}$ □	$\frac{-3-5-----}{-1\dot{6}5-----}$ □	$\frac{-\dot{1}-\dot{1}--65}{--3\dot{2}-5-6}$	$\frac{-\dot{1}-\dot{1}-565}{-1-2-231}$
--	--	---	---

K-c/iii:-

$\frac{---2---2}{-6\dot{5}-1\dot{6}5-}$	$\frac{-5-5---2}{-6-\dot{6}5\dot{6}1-}$	$\frac{-5-5---2}{5\dot{6}1\dot{6}5\dot{6}1-}$	$\frac{---5-3-2}{5\dot{3}2-\dot{2}-\dot{2}-}$
---	---	---	---

K-c/iv:6

$\frac{-5-3-5-6}{--5\dot{3}2\dot{3}5-}$	$\overset{x}{\frac{-\dot{2}-\dot{2}-6\dot{1}6}{6-\dot{5}6-\dot{6}56}}$	$\frac{-5-6-5-\dot{1}}{---61-1-}$	$\frac{-5-6-\dot{1}-6}{--21\dot{6}21\dot{6}}$
---	--	-----------------------------------	---

K-d/i:-

$\frac{--\dot{1}-\dot{1}-\dot{1}6}{--1-1-1\dot{6}}$	$\frac{-\dot{2}-\dot{2}-6\dot{1}6}{--5\dot{6}-\dot{6}5-}$	$\frac{-\dot{2}-\dot{2}-6\dot{1}6}{2\dot{3}-\dot{3}-3\dot{5}-}$	$\frac{-\dot{1}-\dot{1}-6\dot{1}2}{1--51\dot{6}52}$
---	---	---	---

K-d/ii:2

$\overset{-3}{\frac{2\dot{2}2\dot{2}2\dot{2}}{-----}}$	$\frac{\overset{i}{\dot{6}5-\dot{6}6\dot{1}2}}{---2\overset{s}{5}---}$	$\frac{\overset{i}{\dot{6}5-\dot{6}6\dot{1}2}}{---2\overset{s}{5}---}$	$\frac{\dot{1}6-6--56}{--5-23--}$
--	--	--	-----------------------------------

K-d/iii:-

$\frac{\dot{1}2\dot{1}--\dot{1}-\dot{1}}{---56-6-}$	$\frac{--\dot{1}2\dot{1}\dot{1}-\dot{1}}{56---\overset{6}{-}--}$	$\frac{--\dot{1}--\dot{1}-\dot{1}}{56-56-6-}$	$\frac{--\dot{1}-\dot{1}65-}{56-5---3}$
---	--	---	---

K-d/iv:1)ⁱ

$\frac{\dot{2}-56\dot{1}2\dot{1}-}{23-----5}$	$\frac{-\dot{1}2\dot{1}-6--}{6---5-52}$	$\frac{6-6\dot{1}6-65}{-52--23-}$	$\overset{x}{\frac{-6---565}{--3212\dot{6}-}}$
---	---	-----------------------------------	--

L-a/i:

$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ 1-12161- \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ 1-12161- \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ 1-12--56 \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ -1-2-1-- \end{array}$
---	---	---	---

L-a/ii:

$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ 5-56--56 \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ -5-6-1-- \end{array}$	$\begin{array}{r} \overset{x}{-1}-6-\overset{x}{i}-5 \\ -----23 \end{array}$	$\begin{array}{r} \overset{x}{-6}-6-\overset{x}{i}-5 \\ -5-6-5-- \end{array}$
---	---	--	---

L-a/iii:

$\begin{array}{r} \overset{x}{-6}-6-\overset{x}{i}-5 \\ ---2-2-2 \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ -2-2-2-2 \end{array}$	$\begin{array}{r} \overset{x}{-6}-6-\overset{x}{i}-5 \\ -2-2--56 \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ -1-2-6-5 \end{array}$
---	---	---	---

L-a/iv:

$\begin{array}{r} ---6--35 \\ -2-2-2-- \end{array}$	$\begin{array}{r} --6i6-65 \\ -2-6i-16 \end{array}$	$\begin{array}{r} -i-i--65 \\ 5--2-5-6 \end{array}$	$\begin{array}{r} -i-i-565 \\ -1-2-231 \end{array}$
---	---	---	---

L-b/i:

$\begin{array}{r} \overset{x}{-2}-6-\overset{x}{i}-5 \\ ----- \end{array}$	$\begin{array}{r} \overset{x}{-2}-6-565 \\ ---65-5- \end{array}$	$\begin{array}{r} -i-6-i-5 \\ ---65-5- \end{array}$	$\begin{array}{r} -2-3-5-6 \\ -3235-56 \end{array}$
--	--	---	---

L-b/ii:

$\begin{array}{r} --5-5356 \\ ---12-26 \end{array}$	$\begin{array}{r} --6--6-5 \\ --165165 \end{array}$	$\begin{array}{r} 6-6i6-65 \\ ---2-5-6 \end{array}$	$\begin{array}{r} 6-6i-565 \\ -1-2123- \end{array}$
---	---	---	---

L-b/iii:

$\begin{array}{r} ---2---2 \\ 165-165- \end{array}$	$\begin{array}{r} -5-5---2 \\ ----165- \end{array}$	$\begin{array}{r} -5-6-i-2 \\ -5-6-1-2 \end{array}$	$\begin{array}{r} -i-6-5-2 \\ -1-6-5-- \end{array}$
---	---	---	---

L-b/iv:

$\begin{array}{r} -5-5-356 \\ 2353235- \end{array}$	$\begin{array}{r} \overset{x}{-2}-\overset{x}{2}-6i6 \\ -656-656 \end{array}$	$\begin{array}{r} -5---5-i \\ --561-1- \end{array}$	$\begin{array}{r} -5-6-i-6 \\ --216216 \end{array}$
---	---	---	---

L-c/i:

$\begin{array}{r} \overset{x}{-2}-2--i6 \\ --56-656 \end{array}$	$\begin{array}{r} \overset{x}{-2}-2--i6 \\ --56-656 \end{array}$	$\begin{array}{r} --5---56 \\ ---1232- \end{array}$	$\begin{array}{r} ---5-6-5 \\ --165-5- \end{array}$
--	--	---	---

L-c/ii:				1
	$\frac{---6---5}{2-2-2-2-}$	$\overset{x}{-2-6-565}$ $2-261-16$	$\frac{-i-i--65}{5--2-5-6}$	$\frac{-i-i-565}{-1-2-231}$

L-c/iii:				-
	$\frac{---2---2}{-65-165-}$	$\frac{-5-5---2}{----561-}$	$\overset{x}{-6-5---2}$ $5616561-$	$\frac{-----6}{--532-2-}$

L-c/iv:				6
	$\frac{----5-56}{-3-3-35-}$	$\overset{x}{-2-2-6i6}$ $6-561656$	$\frac{-5-6-5-i}{---61-1-}$	$\frac{---6-i-6}{--216216}$ L

L-d/i:				-
	$\frac{-2-2--i6}{--56-65-}$	$\frac{-2-2-6i6}{2353235-}$	$\frac{-2-2-6i6}{6-5--65-}$	$\frac{-i-i-6i2}{1-151652}$ √

L-d/ii:				2
	$\overset{-3}{222222}$ -----	$\overset{i)}{-65-6i2}$ ---25---	$\overset{i)}{-65-6i2}$ ---25---	$\frac{i6-6--56}{--5-23--}$

L-d/iii:				-
	$\frac{i2i--i2i}{---56-6-}$	$\frac{--i2i-i2i}{56---6--}$	$\frac{--i--i2i}{56-56-6-}$	$\frac{--i-i6--}{56-5--32}$

L-d/iv:				1) 11
	$\frac{656i6-65}{--2--23-}$	$\frac{6-6i6-65}{-2-61-16}$	$\frac{6-6i6-65}{5--2-5-6}$	$\frac{6-6i6-65}{-1-2123-}$

M-a/i:				-
	$\overset{x}{-2-6-i-5}$ $1-121-16$	$\overset{x}{-2-6-i-5}$ $1-12161-$	$\overset{x}{-2-6-i-5}$ $1-12--56$	$\overset{x}{-2-6-i-5}$ $-1-2-1--$

M-a/ii:				2
	$\overset{x}{-2-6-i-5}$ $5-56--56$	$\overset{x}{-2-6-i-5}$ $-5-6-1-2$	$\overset{x}{-2-6-2-5}$ $-----23$	$\overset{x}{-2-6-i-5}$ $-5-6-5--$

M-a/iii:

$\begin{array}{cccc} x & x & x & x \\ \hline -2 & -6 & -1 & -5 \\ -2 & -2 & -2 & -2 \end{array}$	$\begin{array}{cccc} x & x & x & x \\ \hline -2 & -6 & -1 & -5 \\ -2 & -2 & -2 & -2 \end{array}$	$\begin{array}{cccc} x & x & x & x \\ \hline -2 & -6 & -1 & -5 \\ -2 & -2 & -5 & 6 \end{array}$	$\begin{array}{cccc} x & x & x & x \\ \hline -2 & -6 & -1 & -5 \\ -1 & -2 & -5 & - \end{array}$
--	--	---	---

M-a/iv:

$\begin{array}{cccc} x & x & x & x \\ \hline -2 & -6 & -1 & -5 \\ -2 & -2 & -2 & -2 \end{array}$	$\begin{array}{cccc} x & x & x & x \\ \hline -2 & -6 & -1 & -5 \\ -2 & -6 & 1 & -16 \end{array}$	$\begin{array}{cccc} & & & \\ \hline 6 & -6 & 16 & -65 \\ 5 & -2 & -5 & -6 \end{array}$	$\begin{array}{cccc} & & & 1 \\ \hline -6 & -5 & 6 & 5 \\ -1 & -2 & 1 & 231 \end{array}$
--	--	---	--

M-b/i:

$\begin{array}{cccc} & & & \\ \hline -6 & -6 & 5 & \\ -65 & -1 & & \end{array}$	$\begin{array}{cccc} & & & \\ \hline 6 & -6 & -6 & -65 \\ 65 & -5 & -5 & - \end{array}$	$\begin{array}{cccc} & & & \\ \hline -1 & -1 & -6 & 5 \\ -5 & -5 & -6 & \end{array}$	$\begin{array}{cccc} & & & \\ \hline -6 & -5 & 6 & -5 \\ -5 & -5 & -5 & -5 \end{array}$
---	---	--	---

M-b/ii:

$\begin{array}{cccc} & & & \\ \hline -1 & -6 & -1 & -5 \\ -16 & 5 & 6 & 1- \end{array}$	$\begin{array}{cccc} & & & \\ \hline -1 & -2 & -1 & -6 \\ 32 & 12 & -2 & 12 \end{array}$	$\begin{array}{cccc} & & & \\ \hline -5 & -3 & 5 & -2 \\ -65 & -3 & -2 & \end{array}$	$\begin{array}{cccc} & & & 6 \\ \hline -5 & -3 & 5 & -6 \\ -5 & -1 & -2 & 16 \end{array}$
---	--	---	---

M-b/iii:

$\begin{array}{cccc} & & & \\ \hline -2 & -2 & -1 & 6 \\ -65 & 6 & -6 & 56 \end{array}$	$\begin{array}{cccc} & & & \\ \hline -2 & -2 & -6 & 16 \\ -3 & -5 & -6 & \end{array}$	$\begin{array}{cccc} & & & \\ \hline -5 & -3 & 5 & -6 \\ -1 & -2 & - & \end{array}$	$\begin{array}{cccc} & & & \\ \hline -5 & -6 & -1 & \\ -2 & -3 & -1 & \end{array}$
(accel.) →			

M-b/iv:

→ (return to irama 1/8)	$\begin{array}{cccc} & & & \\ \hline -2 & -6 & -1 & -2 \\ -21 & 6 & 1 & -12 \end{array}$	$\begin{array}{cccc} & & & \\ \hline -1 & -6 & -5 & \\ -65 & 1 & 6 & 5 \end{array}$
-------------------------	--	---

(transcribed from Sukamso, 24.6.88)

APPENDIX 10

Sindhènan for Srimpi GAMBIR SAWIT, kethuk 2 kerep minggah
Ladrang GONJANG-GANJING, sléndro sanga

This notation represents both amendments to and the extension of the one by Martopangrawit (1982-83:34-37), so as to be in line with the procedure followed on Recording 5 as far as the beginning of the Ladrang. The second gongan of the mérong is omitted, the vocal line being musically a repeat of the first.

Buka: 5 - 6 1 2
- 2 - 2 - 1 2 1 3 2 1 2 - 1 6(5)

Mérong:

A-a/b: - 3 5 2 - 3 5 6

A-a/c: 2 2 - - 2 3 2 1)^I

B-a/b: - - 3 2 - 1 2 6

B-c/d: 2 2 - - 2 3 2 1)^{II}

Sindhènan.: 2 - 3 2 3 2 - 1

Jal - ma ku -

C-a/b: - - 3 2 - 1 6 5

Sd: 1 - 6 1 2 - 6 - 5

da

ba -

C-c/d: - - 5 6 $\dot{1}$ 6 5 3)III
 Sd: 5 - 5 6 $\dot{1}$ $\dot{2}$ 6 $\dot{1}$ 5 3
 bo Jal - ma ku - da

D-a/b: 2 2 - 3 5 3 2 1
 Sd: 2 - 2 3 5 5 - 3 2 - 1 2 1
 Ma- har - si Na -

D-c/d: 3 2 1 2 - 1 $\dot{6}$ (5)IV
 Sd: - 3 3 - 5 2 - 1 6 - 1 5
 - rén - dra pu - tra

3rd Gonggan:

A^I-a/b: - - - $\dot{5}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{6}$

A^I-c/d: 2 2 - - 2 3 2 1)I
 Sd: - - 2 - 3 2 3 2 - 1
 ning ka - lang -

B-a/b: - - 3 2 - 1 2 $\dot{6}$
 Sd: 1 - 6 1 2 - 1 - 6
 yan ba -

B-c/d: 2 2 - - 2 3 2 1)II
 Sd: $\dot{6}$ - 2 - 3 2 3 2 - 1
 bo, Sang lir Ret -

C-a/b: - - 3 2 - 1 $\dot{6}$ 5
 Sd: 1 - 6 1 2 - 6 - 5
 na ba -

C-c/d: - - 5 6 $\dot{1}$ 6 5 3)III
 Sd: 5 - 5 6 $\dot{1}$ $\dot{2}$ 6 $\dot{1}$ 5 3
 bo, Sang lir Ret - na

D-a/b: 2 2 - 3 5 3 2 1
 Sd: 2 - 2 $\overline{35}$ 5 - 3 2 - $\overline{12}$ 1
 - Kang da - dya pang

D-c/d: 3 2 1 2 - 1 $\dot{6}$ (5)IV
 Sd: - 3 3 - 5 2 - $\dot{6}$ $\dot{6}$
 - li - pur And-hé

Ngelik:

E-a/b: 6 6 - - 6 6 - -

E-c/d: $\dot{2}$ $\dot{2}$ - - $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$)I
 Sd: - $\dot{2}$ - - $\dot{2}$ $\dot{2}$ - $\dot{1}$
 ngli - pur gi -

F-a/b: - - $\dot{3}$ $\dot{2}$ - $\dot{1}$ $\dot{2}$ 6
 Sd: $\dot{1}$ - $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{1}$ - 6
 ta ba -

F-c/d: $\dot{2}$ $\dot{2}$ - - $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$)III
 Sd: 6 - $\dot{2}$ - $\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ - $\dot{1}$
 bo, Ab - ra man -

G-a/b: - - $\dot{3}$ $\dot{2}$ - $\dot{1}$ 6 5
 $\dot{1}$ - $\dot{6}$ $\dot{1}$ $\dot{2}$ - 6 - 5
 cur ba -

H-c/d:	3	2	1	2	-	1	6	(5) ^{IV}
Sd:	<u>- 3</u>	<u>3 - 5</u>	<u>2 - 1</u>	<u>6 - 1</u>				(5)
	-	dha	bas	-	ka	-	ra	

A ¹ -c/d:	2	2	-	-	2	3	2	1)
Sd:	-	-	<u>2</u>	<u>- 3</u>	<u>2 3</u>	<u>2</u>	<u>-</u>	<u>1</u>
			ndha		bas	-	ka	-

B-c/d:	2	2	-	-	2	3	2	1)II
Sd:	<u>6</u>	-	<u>2</u>	<u>- 3</u>	<u>2 3</u>	<u>2</u>	<u>-</u>	<u>1</u>
	bo,		Lir		tan	na	-	

I-a/b: - 2 - 1 - 6̣ - 5̣
 Sd: 1 - 6̣ 1 2 6̣ - 5̣
 pak ba -

I-c/d: - 6̣ - 5̣ - 3 - 2)III
 Sd: 5 6̣ - 1̣ 5̣ - 3̣ 3̣ - 5̣ 2̣
 bo lir tan na - pak

J-a/b: - 3 - 5 - 2 - 1
 Sd: - 3̣ 3̣ - 5̣ 5̣ - 2̣ 2̣ - 3̣ 1̣
 sa - has - ta la -

(rit.) →

J-c/d: - 2 - 1 - 6̣ - (5̣)IV
 Sd: - 2̣ 2̣ - 3̣ 1̣ - 2̣ 6̣ - 1̣ 5̣
 wan ban - ta - la

→ (irama 1/4)

Inggah:

K-a/b: - 6̣ - 5̣ - 1 - 6̣
 Sd: 1̣ - 2̣ 6̣
 ba - bo

K-c/d: - 1 - 6̣ - 2 - 1)I
 Sd: - 1̣ 1̣ - 2̣ 6̣ 1̣ 2̣ 2̣ - 1̣
 wan ban - ta -

L-a/b: - 2 - 1 - 2 - 6̣
 Sd: 1̣ - 2̣ - 1̣ 6̣
 la ba - bo

L-c/d: - 1 - 6 - 2 - 1)^{II}
 Sd: - 1 1 - 2 6 1 2 2 - 1
 - kar - ya o -

(accel.) →

M-a/b: - 2 - 1 - 6 - 5
 Sd: 1 - - - 5 5
 neng An-dhé

(accel.) →

M-c/d: - i̇ - 6 - 3 - 2)^{III}
- - 5 6 6 i̇ 5 3 - 5 2
 - kar- ya o - neng

→ (irama 1/2)

N-a/b: - 3 - 5 - 2 - 1
 Sd: - 2 3 5 5 - 3 2 - 3 1
 ing sa - pra - ja

(rit.) →

N-c/d: - 2 - 1 - 6 - (5)^{IV}
- 2 2 - 3 1 - 2 6 - 1 5
 tan - pa sa - ma

→ (irama 1/4)

Ladrang: i̇ - (i)^{IV}
i̇ i̇
 An-dhé

(Martopangrawit 1982-83:34-37)

(Recording 5, Ira Record WD-510)

APPENDIX 11

Vocal part for Bawa Sekar RARABÉNTROK and Gendhing Santiswara GAMBIR SAWIT minggah SEMBUNG GILANG sléndro sanga

There is no balungan gendhing for santiswara, but to facilitate comparison I have retained the gatra designations for the corresponding vocal lines in "Gambir Sawit" itself. Of the indications for formal structure, only the gong tone is included here. Also , there is no ompak inggah in this santiswara version, inggah "Sembung Gilang" being entered by means of a different last line for "Gambir Sawit" at the end of the ngelik (H-c/d).

Bawa Sekar RARABÉNTROK sléndro sanga:

- 1 2 2 2 2 1 6 1 2 - 6 1 - 6 5

Kang ka-ta-man ra - ras ma-ra

- 5 5 6 1 2 2 2 3 2 - 6 2 - 1 6

Ra-ra - bén - trok a - nglam-lam- i

- 2 1 2 1 6 - 3 3 3 5 3 5 3 2

pa-ran tu-ma - mènng ti-lam rum

- 2 5 6 6 1 2 5 2 3 5 - 3 2 3 2 1

ba-ya ruming sa-ri-ran-ta

- 5 5 - 6 1 5 3 2 3 5 1 3 2 6 1 6 5

su-mar - ma ma - du me - nuh - i

$\overline{-\ 5}\ \overline{1\ 2}\ \overline{2\ 2}\ \overline{1\ 2\ 3}\ \overline{5\ 6}\ \overline{1\ 5}\ \overline{6\ 5\ 3\ 2}$

duh masmirah sang Ku - su- ma

$\overline{-\ 2}\ \overline{5\ 6}\ \overline{6\ 1}\ \overline{5\ 2}\ \overline{3\ 5}\ \overline{3\ 2\ 1}$

am-bu-ka gan - daning sekar

$\overline{6}\ \overline{6\ 1\ 1\ 2}\ \overline{2\ 6\ 1}\ \overline{1\ -\ 2}\ \overline{6\ 1\ 6}\ (5)$

Gambir sa - wit ma-wur ma - wur

Gendhing Santiswara GAMBIR SAWIT, sléndro sanga

Mérong:

A-a/b:

$\overline{5}\ \overline{3}\ \overline{5}\ \overline{2}\ \overline{2}\ \overline{2}\ \overline{2\ 1}\ \overline{6}$
 Jèng rés - mi a - lon ngan - di - ka

A-c/d:

$\overline{-}\ \overline{-\ 5}\ \overline{5\ 6}\ \overline{1\ 2}\ \overline{1\ 5}\ \overline{5\ 6\ 1\ 5}\ \overline{2\ 3\ 2}\ \overline{1}$
 Nur-ri-pin si - ra ngre - su - la

B-a/b:

$\overline{-}\ \overline{-\ 3}\ \overline{3\ 3}\ \overline{3\ 5}\ \overline{2}\ \overline{-\ 2}\ \overline{1\ -\ 6}\ \overline{2\ -\ 1}\ \overline{6}$
 tan be - tah ra - sa-ning pa - nas

B-c/d:

$\overline{-}\ \overline{-\ 5}\ \overline{5\ 6}\ \overline{1\ 2}\ \overline{1\ 5}\ \overline{5\ 6\ 1\ 5}\ \overline{2\ 3\ 2}\ \overline{1}$
 ja - ré u - jar - ing ri - wa - yat

C-a/b:

$\overline{-}\ \overline{-\ 3}\ \overline{3\ 3}\ \overline{3\ 5}\ \overline{2}\ \overline{-\ 6}\ \overline{1\ -\ 2}\ \overline{6\ 1\ 6}\ \overline{5}$
 ca- ri- ta- né pra ngu - la - ma

C-c/d:

$\overline{-}\ \overline{-\ 5}\ \overline{5\ 5}\ \overline{6}\ \overline{-\ 1\ 2}\ \overline{6\ -\ 1}\ \overline{5}\ \overline{3\ 2}$
 ka- la- wan pa - nas-ing ké - rat

D-a/b:
 - 2 5 6 i 2 i 5 5 6 i 5 2 3 2 1
 ti - kel pi- tu mo- no pa - nas

D-c/d:
 - 5 6 - i 5 - 3 2 3 5 1 3 2 - 1 6 1 6 (5)
 mak-sih pa - nas ing A - ké - rat

A-a/b:
 [5 3 5 2 2 2 2 1 6
 Hu - la il - la Ha - il - la - lah

A-c/d:
 - 5 5 6 i 2 i 5 5 6 i 5 2 3 2 1
 Hu - la il - la ha-il - la - lah

B-a/b:
 - 3 3 3 5 2 - 2 1 - 6 2 - 1 6
 Hu-la - il-lah ha-il la - lah

B-c/d:
 - 5 5 6 i 2 i 5 5 6 i 5 2 3 2 1
 Mu-ha - ma-dun Ra-sul - la - lah

C-a/b:
 - 3 3 3 5 2 - 6 i - 2 6 i 6 5
 Mu-ha - ma-dun Ra-sul - la - lah

C-c/d:
 - 5 5 5 6 - i 2 6 - i 5 3 2
 Mu-ha - ma-dun Ra-sul - la - lah

D-a/b:
 - 2 5 6 i 2 i 5 5 6 i 5 2 3 2 1
 Mu-ha - ma-dun Ra-sul - la - lah

D-c/d:

- 5 6 - 1̣ 5 - 3̣ 2

Gam-bir sa - wit

- 6 6 - 5̣ 5 6̣ 1̣(6)

ma-wur ma - wur

Ngelik:

E-a/b:

- 6 6 6 6

Jèng rès-mi a

- 2̣ 2̣ 1̣ 1̣ 2̣ 1̣

lon ngan - di - ka

E-c/d:

- 1̣ 1̣ 1̣ 6̣ 5

Nurripin si

- 2̣ 2̣ 1̣ 1̣ 2̣ 1̣

ra ngre - su - la

F-a/b:

- 6 6̣ 1̣ 1̣ 2̣ 2̣

tan be-tah ra

- 2̣ 1̣ - 6̣ 2̣ - 1̣ 6

sa-ning pa - nas

F-c/d:

- 2̣ 2̣ 2̣ 3̣ 2̣

ja-ré u - jar

- 1̣ 1̣ - 6̣ 6̣ - 1̣ 1̣

é ri - wa - yat

G-a/b:

- 6 6̣ 1̣ 1̣ 2̣ 2̣

ca-ri - ta-né

- 2̣ 3̣ 1̣ - 2̣ 6̣ 1̣ 6̣ 5

pra ngu - la - ma

G-c/d:

- 5 5 5 6

ka-la - wan pa

- 1̣ 2̣ 6̣ - 1̣ 5 3̣ 2̣

nas A - ké - rat

H-a/b:

- 2 5 6 1̣ 2̣ 1̣ 5 5 6 1̣ 5 2̣ 3̣ 2̣ 1̣

ti-kel pi- tu

mo - no

pa - nas

H-c/d:

- 5 6 - 1̣ 5 - 3̣ 2̣ 3̣ 5 1̣ 3̣ 2̣ - 1̣ 6̣ 1̣ 6̣ (5)]

mak-sih

pa - nas

- ing A -

ké - rat

Inggah Gendhing Santiswara SEMBUNG GILANG:

H-c/d (substitute last line for "Gambir Sawit"):

<u>-</u> <u>5</u> <u>6</u> - <u>1</u> <u>5</u> - <u>3</u> <u>2</u>	<u>6</u> <u>1</u> <u>2</u> - <u>1</u> <u>6</u> <u>1</u> <u>6</u> (5)
Gam-bir sa - wit	Sum - bung gi - lang

[<u>-</u> <u>1</u> <u>2</u> <u>6</u> - <u>5</u> <u>3</u> <u>2</u> <u>6</u> <u>6</u>	<u>-</u> <u>1</u> <u>2</u> - <u>1</u> <u>6</u> <u>1</u> <u>6</u> <u>5</u>
Ka - pe - thuk - an	Ja-yéng ra - ga

<u>-</u> <u>1</u> <u>2</u> <u>6</u> - <u>5</u> <u>3</u> <u>2</u> <u>6</u> <u>6</u>	<u>-</u> <u>1</u> <u>2</u> <u>6</u> <u>1</u> <u>6</u> <u>5</u> <u>6</u> <u>1</u> -
ni- lap mar - ga	ma-thet la - ku

<u>-</u> <u>-</u> <u>1</u> <u>1</u> <u>1</u> <u>2</u> <u>1</u>	<u>-</u> <u>2</u> <u>2</u> <u>2</u> <u>3</u> <u>2</u> <u>1</u> <u>6</u>
tin-dak-é a -	ma-ger ti - mun

<u>-</u> <u>2</u> <u>1</u> <u>2</u> <u>6</u> <u>5</u> <u>2</u>	<u>-</u> <u>5</u> <u>6</u> - <u>1</u> <u>5</u> - <u>2</u> <u>1</u> <u>6</u>
ran-dat no - ra	pa-ti ke - bat mas

<u>6</u> <u>6</u> - <u>1</u> <u>6</u> <u>5</u> <u>1</u> <u>1</u>	<u>-</u> <u>2</u> <u>2</u> <u>3</u> <u>2</u> <u>1</u> <u>6</u>
e- mas li-ringé pa -	sang dol a - yu
<u>-</u> <u>-</u> <u>1</u> <u>6</u> <u>5</u> <u>1</u> <u>1</u>	<u>-</u> <u>2</u> <u>2</u> <u>3</u> <u>2</u> <u>1</u> <u>6</u> <u>1</u> <u>2</u>
ge-lung sah sa	- king lung - sén - nya

<u>-</u> <u>-</u> <u>2</u> <u>2</u> <u>2</u> <u>2</u>	<u>-</u> <u>2</u> <u>3</u> <u>2</u> <u>1</u> <u>3</u> <u>2</u> <u>1</u>
a-nglu-kar mak	- sih nya - ke - nuk

<u>-</u> <u>5</u> <u>5</u> <u>6</u> <u>6</u> <u>1</u> <u>1</u>	<u>-</u> <u>6</u> <u>1</u> <u>2</u> - <u>1</u> <u>6</u> <u>1</u> <u>6</u> (5) <u>2</u>
Rong-é rong - é	Sum-bung gi - lang Al

<u>2</u> <u>2</u> <u>3</u> <u>1</u> - <u>5</u> <u>3</u> <u>2</u> <u>6</u> <u>6</u> <u>2</u>	<u>2</u> <u>2</u> <u>3</u> <u>2</u> - <u>1</u> <u>6</u> <u>1</u> <u>6</u> <u>5</u> <u>1</u>
-lah hu la il - lah il-lah ha il - la - lah Al	

$\overline{\dot{1} \ \dot{1} \ \dot{2}} \quad \overline{6 \ - \ 5} \quad \overline{3 \ \underline{2 \ 6}} \quad \overline{6 \ \dot{2}} \quad \overline{\dot{2} \ \underline{\dot{2} \ \dot{3}}} \quad \overline{\dot{2} \ - \ \dot{1}} \quad \overline{6 \ \dot{1} \ 6} \quad \overline{5 \ 6 \ \dot{1}}$
 -lah hu- la il - lah il-lah ha il - la - lah
 - - $\dot{1}$ $\overline{\dot{1} \ \underline{\dot{1} \ \dot{2}} \ \dot{1}}$ - $\dot{2}$ $\dot{2}$ $\overline{\underline{\dot{2} \ \dot{3} \ \dot{2} \ \dot{1}}} \ 6$

Mu - ha-ma- dun Ra- sul - la - lah
 $\overline{- \ \dot{2}} \quad \overline{\dot{1} \ \dot{2}} \quad \overline{6 \ 5} \quad 2$ $\overline{- \ 5} \quad \overline{6 \ - \ \dot{1}} \quad \overline{5 \ - \ 2} \quad \overline{1 \ 6}$
 Mu -ha - ma - dun Ra-sul - la - lah mas

$\overline{6 \ 6} \quad \overline{- \ 1} \quad \overline{6 \ \underline{5 \ 1}} \quad 1$ $\overline{- \ 2 \ 2} \quad \overline{3 \ 2 \ 1} \quad 6$
 e- mas Mu-ha- ma-dun Ra-sul - la - lah
 - - $\dot{1}$ $\overline{6 \ \underline{5 \ 1}} \quad 1$ - $\dot{2} \ \dot{2}$ $\overline{3 \ 2 \ 1} \quad \underline{6 \ 1 \ 2}$
 Mu-ha -ma-dun Ra-sul - la - lah

- - $\dot{2} \ \dot{2} \ \dot{2} \ \dot{2}$ - $\underline{\dot{2} \ \dot{3}} \quad \underline{\dot{2} \ 1} \quad \underline{3 \ 2} \quad 1$
 Mu-ha-ma-dun Ra-sul - la - lah

$\overline{- \ 5} \quad \overline{5 \ 6} \quad \overline{6 \ \dot{1}} \quad \dot{1}$ $\overline{- \ 6 \ \dot{1} \ \dot{2} \ - \ \dot{1}} \quad \overline{6 \ \dot{1} \ 6(5)}$
 Ro - ngé ro - ngé Sum-bung gi - lang

Suwuk:

$\overline{- \ 5} \quad \overline{5 \ 6 \ \dot{1}} \quad \overline{5 \ - \ 3} \quad \underline{2 \ 3} \quad \overline{5 \ \underline{1 \ 3}} \quad 2$ $\overline{6 \ 1 \ 6} \quad (5)$
 Ro-ngé ro - ngé Sum-bung gi - lang

(Martopangrawit 1977 II:34-38)

APPENDIX 12

Bonang Barung part for the second section of Gendhing GAMBIR SAWIT (Surabaya), sléndro wolu

The first kenongan (E) of this notation is in fact transcribed from the second gongan of the relevant section in the recording, in order to ensure stability of tempo. Kenongan F, G and H are from the first gongan. These designations apply only to the Surabaya version. As in Appendix 4, a small 'o' above a bonang tone indicates that it was played as an octave (gembyang).

E-a: 3 2 1 2
- - - - 3 3 3^o - 6 1 2 1 3 6 1 2 - 1 2 3 -21 2 1 - 2 166 6 6 1 2

E-b: 5 3 5 6
5 5 5 - 5 5 5 - 3 3 3 6 3^o 6 3 - 5 5 5^o - 5 - 5 - - 6 1 2 3 6 1 6

E-c: 2 1 6 5
- 6 2 123 2 1 2 -21 2 3 -21 2 1 - 6 1 2 -16 1 6 - 5 2 3 6 5 3 5

E-d: 2 3 2 1)^I
- 1 2 1 - 2 1 2 - 3 - 6 - 6 - - - 2 1 6 3 2 1 2 -21 2 3 -21 2 1

F-a: - 3 - 2
- - 1 1 - 1 1 - - - - 1 2 6 - - - 2 1 6 - 2 1 - - 6 -66 -12 1 2

F-b: 5 3 5 6
- - -6- - - 6 - - - - 6 - 6 - -66 6 5 6 5 6 5 -6- - - - - 6 1 6

F-c: 2 1 6 5
 - 6 1 - - 2 1 2 $\overline{-21}$ 2 3 $\overline{-21}$ 2 1 - 6 1 2 - 6 1 6 - 6 $\overline{-63}$ 6 5 3 5

F-d: 2 3 2 1)II
 6 1 $\overline{261}$ 3 2 1 2 - 3 - 6 - 3 - 3 6 $\overline{-6}$ - 6 - 2 - - $\overline{-21}$ 2 - $\overline{-21}$ 2 1

G-a: 6 5 3 5
 - 1 - - - - - 6 6 - - 6 6 $\overset{\circ}{6}$ - - 3 3 $\overset{\circ}{3}$ - 3 3 $\overset{\circ}{3}$ - 6 5 $\overline{-6}$ - 6 5 3 5

G-b: 6 1 6 5
 6 6 $\overset{\circ}{6}$ - 6 6 $\overset{\circ}{6}$ - 2 1 2 3 $\overline{-21}$ 2 $\overline{166}$ 6 1 6 $\overline{-16}$ 1 6 - 5 2 3 6 5 3 5

G-c: 2 3 5 6
 6 1 2 1 3 2 1 2 - 3 - 6 - 6 - - 5 6 5 3 5 5 $\overset{\circ}{5}$ - - 6 1 2 $\overline{-16}$ 1 6

G-d: 3 5 3 2)III
 3 3 $\overline{36}$ - 3 3 $\overset{\circ}{6}$ - 6 5 $\overline{-23}$ 6 5 3 5 3 $\overline{-3}$ - 3 - 3 - $\overline{-3}$ - 2 1 6 6 6 1 2

H-a: 5 2 3 5
 - 5 $\overset{\circ}{5}$ - 5 5 $\overset{\circ}{5}$ - 6 1 2 1 3 2 1 2 - 3 $\overset{\circ}{3}$ - 3 3 $\overset{\circ}{3}$ - 6 5 $\overline{-6}$ - 6 5 3 5

H-b: 6 5 2 1
 6 6 $\overset{\circ}{6}$ - 6 6 $\overset{\circ}{6}$ - 6 5 2 3 6 5 3 5 6 1 2 - 1 2 1 - $\overline{-21}$ 2 3 $\overline{-21}$ 2 1

H-c: 6 2 6 1
 6 6 $\overset{\circ}{6}$ - 6 6 $\overset{\circ}{6}$ - 6 1 2 1 3 2 1 2 - 6 $\overset{\circ}{6}$ - 6 6 $\overset{\circ}{6}$ - 2 1 2 3 $\overline{-21}$ 2 1

H-d: 6 5 3 (5)IV
 6 6 $\overset{\circ}{6}$ - 6 6 $\overset{\circ}{6}$ - 6 5 2 3 6 5 3 5 3 3 $\overset{\circ}{3}$ - 3 3 $\overset{\circ}{3}$ - - 5 2 3 6 5 3 5

(transcribed from Recording 10, RRI Surabaya 1.7.87)

APPENDIX 13

Gendèr part for Gendhing GAMBIR SAWIT (Surabaya) sléndro wolu

This transcription presents the two sections of "Gambir Sawit" separately (i.e. without the intervening transition). As in Appendix 12, the first kenongan of the second section replaces the transition and is taken from the second gongan. The recording for this notation, however, was made at the home of Pak Giran of RRI Surabaya on 13.10.88, and consists of the gendèr alone. Since it was not part of the full ensemble performance represented in the other two East Java transcriptions, the buka is played on the gendèr rather than the rebab.

Gong tone: (5)
 Buka: 2 2 3 5 6 $\frac{-6-5}{-2\ 6\ 1}$ $\frac{3\ 5\ 3\ 6}{-5\ 3\ 2}$ $\frac{-5\ 6\ 5}{3\ 2\ 3\ 5}$

A: 3 2 1 2 5 3 5 6 3 5 6 5 2 3 2 1)^I
 $\frac{-3-2-1-2}{-3\ 5\ 2\ -1\ -2}$ $\frac{5-5\ 3\ 5-5\ 6}{-5\ -3\ -1\ 2\ 6}$ $\frac{3\ 5\ 3\ 5\ 3\ 2\ 3\ 5}{-3\ -5\ -6\ 3\ 5}$ $\frac{6\ \dot{1}\ 6\ \dot{2}\ 6\ \dot{1}\ 6\ 5}{-1\ 15\ -6\ 1\ 2\ 3\ 1}$

B: 3 2 1 2 5 3 5 6 3 5 6 5 2 3 2 1)^{II}
 $\frac{5\ 6-6\ 5\ 6\ 5\ 6}{-3\ -2\ -1\ -2}$ $\frac{6\ 5\ 3\ 5-5\ 6}{6\ 5\ 3\ -1\ 2\ 6}$ $\frac{5\ 3\ 5\ 6-6\ 5}{3\ -5\ -6\ -3\ 5}$ $\frac{6\ \dot{1}\ 6\ \dot{2}\ -\ \dot{1}\ 6\ 5}{-6\ -3\ -6\ 1\ 6\ 2\ 1}$

C: 6 5 3 5 6 1 6 5 2 3 5 6 3 5 3 2)^{III}
 $\frac{6-6\ 5\ 3\ 2\ 3\ 5}{-6\ -5\ -3\ -5\ 3\ 5}$ $\frac{6\ 5\ 6\ \dot{1}\ 6\ \dot{1}\ 6\ 5}{-6\ 1\ 2\ 1\ 6\ 1\ -6\ -5\ -3\ 5}$ $\frac{-6\ 5\ 3\ 5-5\ 6}{3\ 2\ -2\ -2\ 3\ -1\ 2\ 6}$ $\frac{-\dot{2}\ -\ -\ \dot{3}\ \dot{2}\ \dot{1}\ 6}{-\ -6\ 1\ 2\ 1\ 3\ 2}$

D: 3 5 6 5 6 5 2 1 3 2 3 1 6 5 3 (5)^{IV}
 $\frac{3\ 5-5\ 6-6\ 5}{-3\ -5\ -6\ -5}$ $\frac{6-6\ 5\ 6\ \dot{1}\ 6\ 5}{-6\ -5\ -2\ 3\ 2\ 1}$ $\frac{6\ \dot{1}\ 6\ \dot{2}\ 6\ \dot{1}\ 6\ 5}{-2\ -6\ -2\ 3\ 1}$ $\frac{3\ 5\ 3\ 6\ 3\ 5\ 6\ 5}{-\ -3\ 2\ 3\ 2\ 3\ -3\ 5}$

2nd section:

E-a:	3	2	1	2
$\frac{- \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- \ 3 - 12-\dot{6}-\dot{6}-\dot{6}\dot{3}}$	$\frac{- \dot{2} - - \dot{3} \ \dot{2} \ \dot{1} \ 6}{- - \dot{6} \ 1 \ 2 - 2 \ 2}$	$\frac{\dot{1} \ \dot{2} \ \dot{1} - \dot{1} \ \dot{2} \ \dot{1} \ \dot{3}}{- - -12 \ 3 \ 1 \ \dot{6} -}$	$\frac{- \dot{2} - \dot{3} - \dot{2} \ \dot{1} \ 6}{\dot{6} \ \dot{3} \ \dot{6} \ 1 \ 2 \ 2 \ 2 \ \dot{2}}$	

E-b:	5	3	5	6
$\frac{6 - \dot{2} - \dot{1} - \dot{1} \ \dot{2}}{- \ 5 - 2 -1-1-1\dot{5}}$	$\frac{- \ 3 \ 2 \ 5 - 5 \ 6 \ 3}{- - -2-\dot{1}\dot{2}\dot{3}-1-\dot{2}\dot{3}}$	$\frac{5 \ 6 \ 5 - 5 \ 6 \ 5 \ \dot{1}}{- - -5\dot{6} \ 1 - 1 -}$	$\frac{- \ 6 - \dot{1} - 6 \ \dot{1} \ 6}{5\dot{6}-5\dot{3} -5\dot{6} \ 3\dot{5}3\dot{5}\dot{6}}$	

E-c:	3	5	6	5
$\frac{5 - \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- \ 3 - 12-\dot{6}-\dot{6}-\dot{6}-}$	$\frac{6 \ 5 \ 3 \ 6 - 5 \ 6 \ 5}{\dot{3} - \dot{2} \ \dot{3} \ \dot{5} \ \dot{3} \ 5\dot{3}\dot{5}}$	$\frac{6 \ 5 \ 3 - 3 - 5 \ 6}{- - - 2 - 2 - \dot{6}}$	$\frac{- \ 5 - 6 - 5 \ 6 \ 5}{-3-\dot{5}\dot{3}\dot{2}-\dot{3}\dot{5} -2-\dot{3}\dot{5}}$	

E-d:	2	3	2	1) ^I
$\frac{3 - 6 - 5 - 5 \ 6}{- \ 2 - \dot{6}1-\dot{5}\dot{2} \ \dot{5} \ \dot{2}}$	$\frac{- \dot{1} - - \dot{6} \ \dot{1} \ 6 \ 5}{1 - \dot{6} \ 1 \ 2 \ \dot{6} \ 1 -}$	$\frac{6 \ 5 \ 6 - \dot{6} \ \dot{1} - \dot{2}}{\dot{5} - \dot{6} \ 1 \ 2 \ \dot{6} \ \dot{5} -}$	$\frac{- \dot{1} - \dot{2} - \dot{1} \ 6 \ 5}{\dot{5} \ \dot{2} \ \dot{5} \ \dot{6} \ 1 - 1 \ \dot{1}}$	

F-a:	-	3	-	2
$\frac{6 \ \dot{1} \ 6 \ 5 \ 6 \ \dot{1} \ 6 \ 5}{- - - - -}$	$\frac{- \ 3 - 5 - 6 - \dot{1}}{- \dot{6} - 1 - 2 - 3}$	$\frac{- \dot{2} - - \dot{1} \ \dot{2} - \dot{3}}{- - -12 \ 3 \ 1 \ \dot{6} -}$	$\frac{- \dot{2} - \dot{3} - \dot{2} \ \dot{1} \ 6}{\dot{6} \ \dot{3} \ \dot{6} \ 1 \ 2 - 2 \ \dot{2}}$	

F-b:	5	3	5	6
$\frac{-\dot{1}-6\dot{1} \ 6 \ 5 \ 3 \ 5 \ 5}{- - - - - \dot{5}}$	$\frac{- \ 3 \ 5 \ 6 \ 5 \ 6 \ 5 -}{- - \dot{2} - -2-\dot{2}-\dot{2}\dot{3}}$	$\frac{5 \ 6 \ 5 \ 5 \ 5 \ 6 \ 5 \ \dot{1}}{- - -5\dot{6} \ 1 - 1 -}$	$\frac{- \ 6 - \dot{1} - 6 \ \dot{1} \ 6}{\dot{5} - \dot{3} \ \dot{5} \ \dot{6} -3-\dot{5}\dot{6}}$	

F-c:	3	5	6	5
$\frac{5 - \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- \ 3 - 12-\dot{6}-\dot{6}-\dot{6}-}$	$\frac{6 \ 5 \ 3 \ 6 - 5 \ 6 \ 5}{\dot{3} - -2-\dot{3}\dot{5} \ \dot{2}\dot{5}-\dot{3}\dot{5}}$	$\frac{3 \ 5 \ 3 - 3 \ 5 \ 3 \ 6}{- - -3\dot{5}\dot{6}-\dot{6}-\dot{6}-\dot{6}-}$	$\frac{- \ 5 - 6 - 5 \ 6 \ 5}{5\dot{3} -5\dot{3}\dot{2}-\dot{3}\dot{5} -2-\dot{3}\dot{5}}$	

F-d:	2	3	2	1) ^{II}
$\frac{3 - 6 - 5 - 5 \ 6}{- \ 2 - \dot{6}1-\dot{5}\dot{2} \ \dot{5} \ \dot{2}}$	$\frac{5 - \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- \dot{3} - 12-\dot{6}-\dot{6}-\dot{6}-}$	$\frac{6 \ \dot{1} \ 6 \ 6 \ 6 \ \dot{1} \ 6 \ \dot{2}}{\dot{3} - -5\dot{6} \ 1 \ \dot{5} \ \dot{3} \ \dot{2}}$	$\frac{- \dot{1} - \dot{2} - \dot{1} \ 6 \ 5}{\dot{5} \ \dot{2} \ \dot{5} \ \dot{6} \ 1 \ 1 \ 1 \ \dot{1}}$	

G-a:	6	5	3	5
$\frac{- \ 6 \ 5 - 5 \ 3 \ 5 \ 6}{- - - 2 - -5-\dot{5}\dot{6}}$	$\frac{- \ 5 - 6 - 5 \ 6 \ 5}{5\dot{3}-5\dot{3}\dot{2}-3\dot{5}3\dot{2}3\dot{2}3\dot{5}}$	$\frac{3 \ 5 \ 3 \ 2 \ 3 \ 5 \ 3 \ 6}{- - - - - \dot{6} -}$	$\frac{- \ 5 - 6 - 5 \ 6 \ 5}{\dot{3} - \dot{2} -\dot{3}\dot{5} -2-\dot{3}\dot{5}}$	

G-b:	6	1	6	5
$\frac{- \ 6 \ 5 - 5 - 5 \ 6}{- - - 2 -1\dot{6}\dot{5}-\dot{5}\dot{6}}$	$\frac{6 \ \dot{1} \ 6 \ 3 \ 6 \ 5 \ 6 \ 5}{- - -2-\dot{6}1 \ 1\dot{6}-\dot{6}1}$	$\frac{3 - 3 - 3 \ 5 \ 3 \ 6}{-\dot{6}\dot{5} -\dot{3}\dot{5} \ \dot{6} \ \dot{3} \ \dot{5} -}$	$\frac{- \ 5 - 6 - 5 \ 6 \ 5}{\dot{2} - \dot{3} \ \dot{2}\dot{3}\dot{5} -2-\dot{3}\dot{5}}$	

G-c:	2	3	5	6
$\frac{3 - 6 - 5 - 5 \ 6}{- 2 - 6 \dot{1} - 5 - 5 - 5 -}$	$\frac{5 \ 3 \ \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{2 - - 12 - 6 - 6 - 6 -}$	$\frac{5 \ 6 \ 5 \ 3 \ 5 \ 6 \ 5 \ \dot{1}}{3 - - - 1 - 1 -}$	$\frac{- 6 - \dot{1} - 6 \ \dot{1} \ 6}{5 \dot{6} - 5 \dot{3} - 5 \dot{6} - 3 - 5 \dot{6}}$	
G-d:	3	5	3	2) III
$\frac{5 - \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- 3 - 12 - 6 - 6 - 6 -}$	$\frac{6 \ 5 \ 3 \ 6 - 5 \ 6 \ 5}{3 - 2 \ 3 \ 5 \ 3 \ 5 \dot{3} \dot{5}}$	$\frac{- \dot{2} - - \dot{1} \ \dot{2} - \dot{3}}{- - 1 \ 2 \ 3 \ 1 \ 6 -}$	$\frac{- \dot{2} - \dot{3} - \dot{2} \ \dot{1} \ 6}{6 \ 3 \ 6 \ 1 \ 2 - 2 \ 2}$	
H-a:	3	5	6	5
$\frac{- - \dot{1} - 6 - 6 \ \dot{1}}{- 3 - 1 - 6 \ 3 -}$	$\frac{- 5 \ 3 - 3 \ 2 \ 3 \ 5}{- - - 6 \dot{1} \dot{3} - 5 \dot{3} - 3 \dot{5}}$	$\frac{- 6 \ 5 - 5 \ 3 \ 5 \ 6}{- - - 2 - - 5 - 5 \dot{6}}$	$\frac{- 5 - 6 - 5 \ 6 \ 5}{3 \dot{5} - 3 \dot{2} - 3 \dot{5} - 2 - 3 \dot{5}}$	
H-b:	6	5	2	1
$\frac{- 6 \ 5 - 5 \ 3 \ 5 \ 6}{- - - 2 - - - 6}$	$\frac{- 5 - 6 - 5 \ 6 \ 5}{3 - 2 \ 3 \ 5 \ 3 \ 6 \ 5}$	$\frac{- \dot{1} - - 6 \ \dot{1} - 2}{- - 6 \ 1 \ 2 \ 6 \ 5 \ 2}$	$\frac{- \dot{1} - \dot{2} - \dot{1} \ 6 \ 5}{5 \ 2 \ 5 \ 6 \ 1 \ 1 \ 1 \ 1}$	
H-c:	3	2	3	1
$\frac{- - \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- 3 - 12 - 6 - 6 - 6 -}$	$\frac{- \dot{2} - - \dot{3} \ \dot{2} \ \dot{1} \ 6}{3 - 6 \ 1 \ 2 \ 1 \ 3 \ 2}$	$\frac{6 - \dot{1} - 6 \ 5 \ 6 \ \dot{1}}{- 3 - 1 - 6 - - 3}$	$\frac{6 \ \dot{1} - \dot{2} - \dot{1} \ \dot{2} \ \dot{1}}{- 6 \ 5 \ 6 \ 1 - 6 \ 1}$	
H-d:	6	5	3	(5) IV
$\frac{- 6 \ 5 - 5 - 5 \ 6}{- - - 2 - - 5 - 5 \dot{6}}$	$\frac{- 5 - 6 - 5 \ 6 \ 5}{3 - 2 \ 3 \ 5 \ 2 \dot{3} - 3 \dot{5}}$	$\frac{3 \ 5 \ 3 - 3 \ 5 \ 3 \ 6}{- - - 2 \ 6 \ 6 \ 3 \ 2}$	$\frac{- 5 - 6 - 5 \ 6 \ 5}{- 3 - 2 - 3 \dot{5} \ 2 \ 3 \ 5}$	

(transcribed from Giran, 13.10.88)

APPENDIX 14

Gambang part for Gendhing GAMBIR SAWIT (Surabaya), sléndro wolu

The following gambang part is represented by one line only, but was played in octaves throughout. The square brackets towards the end of line C indicate a passage which was unclear on the recording and which I could not, therefore, notate with confidence. Elsewhere, only the occasional 'stopped' double notes have not been accounted for. Horizontal square brackets indicate triplets played as three notes in the time of four (line E-c,iii/iv demonstrates both triplets and multiples of four). Again, kenongan, gatra and particular tone designations apply only to the Surabayan "Gambir Sawit".

A:
(5) 3 2 1 2 5 3 5 6 3 5 6 5 2 3 2 1)^I
-232216561232 5555312365652356 i6532222i23i6522 2323216556561561

B:
3 2 1 2 5 3 5 6 3 5 6 5 2 3 2 1)^{II}
2316561216565612 5356i6536535i656 i6532222i65i55-2 2232165656561561

C:
5 5 3 5 6 1 6 5 2 3 5 6 3 5 3 2)^{III}
5i561235i656i222 2232i6i162i665-55 22226i2i552i65i6 []321666123612

D:
3 5 6 5 6 5 2 1 3 2 3 1 6 5 3 (5)^{IV}
5-561235--5-6565 223i523556321561 5612321256162161 561222232165615

E-a/b:
3 2 1 2 5 3 5 6
3 3 3 3 2 2 2 2 1 1 1 1 2 2 2 2 -5-5-5-5-3-3-3-3 6i23 3333 232i 6656

E-c,i/ii:

- 2̇ 2̇, 2̇ 2̇ 2̇, 2̇ 2̇ 2̇, 2̇ 2̇ 2̇², 5 6 i, i i i, i i i, i i i¹

[illegible]

E-c,iii/iv: $\begin{array}{cccccccccccc} & & & & & & 6 & & & & & 5 \\ \underline{6} & \underline{1} & \underline{2} & \underline{2} & \underline{2} & \underline{2} & 2316 & 5116 & 6121 & 5353 & 5235 & 1635 \end{array}$

$\underbrace{6\ 1\ 2}_{\text{6}}\ \underbrace{2\ 2\ 2}_{\text{5}}\ 2\dot{3}16\ 5116\quad 6121\ 5353\ 5235\ \dot{1}635^5$

[illegible][illegible]

E-d,iii/iv: 2 1)ⁱ
5 5 5 2 2 2 1235 55-3 2165 -5-5 -561 2161

$\begin{array}{ccccccccccc} & & & & & & & & & & 2 & & & & & & & & & & 1)I \\ \hline \underline{5} & \underline{5} & \underline{5} & \underline{2} & \underline{2} & \underline{2} & 1235 & 55-3 & 2165 & -5-5 & -561 & 2161 \end{array}$

F-a,i/ii: - 3
--1- -1-1 --1- -1-1 1-16 6-61 1116 3123

-
3
 --1- -1-1 --1- -1-1 1-16 6-61 1116 3123

F-a,iii/iv: 2
-
- 2 2 2 2 2 5 5 6 6635 3216 -6-6 5612 3212

- 2

- 2 2 2 2 2 5 5 6 6635 3216 -6-6 5612 3212

F-b,i/ii: 5 3
- 5 5 5 5 5 5 5 5 5 5 5 3 3 3 6 6 6 - 3 3 3 3 3

[illegible][illegible][illegible]

F-C, i/ii:

- 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇ 2̇² 5 6 i̇ i̇ i̇ i̇ i̇ i̇ i̇ i̇ i̇ i̇¹

[illegible]

F-c,iii/iv: $\begin{array}{cccccccccccccc} & & & & & & & & & & 6 & & & & 5 \\ 6 & 1 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 1 & 2 & 3 & 1 & 6 & 5 & 3 & 2 & -2 & -2 & -2 & 3 & 5 & 6 & 5 & 3 & 5 \end{array}$

$$6 \overset{1}{\underset{\cdot}{1}} \overset{2}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{2}} \overset{2}{\underset{\cdot}{2}}, \overset{6}{\underset{\cdot}{1} \overset{2}{\underset{\cdot}{2}} \overset{3}{\underset{\cdot}{3}}} 6532 -2-2 -235 \overset{5}{\underset{\cdot}{6}} 535$$

F-d, i/ii: $\underbrace{-\dot{2}\dot{2}}_{\text{}}\underbrace{\dot{2}\dot{2}\dot{2}}_{\text{}}\underbrace{\dot{2}\dot{2}\dot{2}}_{\text{}}\underbrace{\dot{2}\dot{2}\dot{2}}_{\text{}}\overset{2}{\dot{2}}\underbrace{5\ 6\ i}_{\text{}}\underbrace{i\ i\ i}_{\text{}}\underbrace{6\ \dot{2}\ i}_{\text{}}\underbrace{i\ i\ i}_{\text{}}^3$

$$\underbrace{-\dot{2}\dot{2}}_{\text{}}\underbrace{\dot{2}\dot{2}\dot{2}}_{\text{}}\underbrace{\dot{2}\dot{2}\dot{2}}_{\text{}}\underbrace{\dot{2}\dot{2}\dot{2}^2}_{\text{}}\underbrace{56\dot{1}}_{\text{}}\underbrace{\dot{1}\dot{1}\dot{1}}_{\text{}}\underbrace{6\dot{2}\dot{1}}_{\text{}}\underbrace{\dot{1}\dot{1}\dot{1}^3}_{\text{}}$$

F-d,iii/iv: 2 1)11
5 5 5 2 2 2 1235 5523 2165 -5-5 -561 2161

5 5 5 2 2 2 1235 5523 2165 -5-5 -561 2161

G-a,i/ii:

6

- 6 6 6 6 6 6 6 6 6 6 6 2 3 5 5 5 5 5 5 5 -5-5

5

$$\begin{array}{cccccccccccccccc} & & & & & & & 6 & & & & & & & & & 5 \\ - & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 2 & 3 & 5 & 5 & 5 & 5 & 5 & 5 & -5 & -5 \end{array}$$

G-a, iii/iv:

$\begin{array}{ccccccc} & & & & 3 & & 5 \\ \underline{6\ 1\ 2} & \underline{2\ 2\ 2} & \underline{2\ 2\ 2} & 3^2 1^6 & 6 1^2 1 & 6 5 3 2 & -2 3 5\ 6 5 3 5 \end{array}$

$$\underbrace{6\ 1\ 2}_{\cdot}\ \underbrace{2\ 2\ 2}_{\cdot}\ \underbrace{2\ 2\ 2}_{\cdot}\ 3\overset{3}{2}16\ 6\overset{5}{1}2\overset{5}{1}\ 6532\ -235\ 6535$$

G-b,i/ii: $\begin{array}{cccccccccccccccc} & & & & & & & 6 & & & & & & & & & 1 \\ - & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & - & i & i & i & i & i & - - i - - i - i \end{array}$

G-b,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 6 & & & & & & & & & 5 \\ 56i2 & 2222 & 2222 & 32i6 & -i65 & 32-- & -235 & 6535 \end{array}$

G-c,i/ii: $\begin{array}{cccccccccccccccccccc} & & & & & & & 2 & & & & & & & & & 3 \\ - & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & i & 6 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 \end{array}$

G-c,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 5 & & & & & & & & & 6 \\ 5 & 5 & 5 & 2 & 2 & 2 & 6i23 & 33i2 & i653 & -3-3 & -356 & i656 \end{array}$

G-d,i/ii: $\begin{array}{cccccccccccccccccccc} & & & & & & & 3 & & & & & & & & & 5 \\ -333 & 6 & 6 & 6 & --33 & 3 & 3 & 3 & 6 & i & 2 & 2 & 2 & 2 & i & 3 & 5 & 2 & 2 & 2 \end{array}$

G-d,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 3 & & & & & & & & & 2)III \\ 6 & 6 & 6 & 3 & 3 & 3 & 2356 & 6635 & 32i6 & -6-6 & -6i2 & 32i2 \end{array}$

H-a,i/ii: $\begin{array}{cccccccccccccccccccc} & & & & & & & 5 & & & & & & & & & 2 \\ - & - & 5 & 5 & 5 & 5 & --5- & -5-5 & 6 & i & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \end{array}$

H-a,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 3 & & & & & & & & & 5 \\ 2 & 2 & 2 & 2 & 2 & 2 & 2332 & 2i16 & 6i6i & 6532 & -235 & 6535 \end{array}$

H-b,i/ii: $\begin{array}{cccccccccccccccccccc} & & & & & & & 6 & & & & & & & & & 5 \\ - & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 5 & 6 & i & i & i & i & 6 & 2 & i & i & i & i \end{array}$

H-b,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 2 & & & & & & & & & 1 \\ 5 & 5 & 5 & 2 & 2 & 2 & 1235 & 5523 & 2i65 & -5-5 & 356i & 2i6i \end{array}$

H-c,i/ii: $\begin{array}{cccccccccccccccc} & & & & & & & 6 & & & & & & & & & 2 \\ 12i5 & 5i12 & 2i15 & 5i16 & -2-2 & -2i6 & 56i2 & 32i2 \end{array}$

H-c,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 6 & & & & & & & & & 1 \\ 56i5 & 223i & 5i52 & 2353 & 2i65 & --5- & -56i & 2i6i \end{array}$

H-d,i/ii: $\begin{array}{cccccccccccccccccccc} & & & & & & & 6 & & & & & & & & & 5 \\ - & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 2 & 3 & 5 & 5 & 5 & 5 & 3 & 6 & 5 & 5 & 5 & 5 \end{array}$

H-d,iii/iv: $\begin{array}{cccccccccccccccc} & & & & & & & 3 & & & & & & & & & (5)IV \\ 2 & 2 & 2 & 6 & 6 & 6 & 56i2 & 226i & 6532 & -2-2 & -235 & 6535 \end{array}$

(transcribed from Diyat Sariredjo, RRI Surabaya, 1.7.87)

APPENDIX 15

Gambang Part for Mérong (irama 1/4) and Inggah (irama 1/8) of Gendhing GAMBIR SAWIT (Solonese) sléndro sanga

The notation given below indicates only the right hand line of a part played predominantly in octaves. Crosses indicate two quick tones played in the time of one.

Mérong (irama 1/4):

A ¹ -a:	-	-	-	5
	---	2-3-5	32121235	23561652
				x 23165165
A ¹ -b:	2	3	5	6
	x 53561652	53216153	x 22532356	56121516
A ¹ -c:	2	2	-	-
	16165612	16121612	x 23235612	x 23165165
A ¹ -d:	2	3	2	1) ¹
	32221231	55165235	52332165	x x 56561561
B-a:	-	-	3	2
	56121235	23565615	16161612	61532612
B-b:	-	1	2	6
	61561612	x 53216153	22532356	56121516
B-c:	2	2	-	-
	16165612	16121612	x 23235612	23165235
B-d:	2	3	2	1) ¹¹
	23561622	11552353	32532165	x 56561561

C-a:	-	-	3	2
	^x 12123235	23565i65	i6i6i6i2	6i5326i2
C-b:	-	1	6	5
	612356i2	^x 6i56i56i	^x i62i6532	^x ^x 23235235
C-c:	-	-	5	6
	32353235	23565i65	2356i6i2	6i532356
C-d:	i	6	5	3)III
	56i6i6i2	6i532356	^x 35216666	21212123
D-a:	2	2	-	3
	² 12612612	16121612	^x 232356i2	23i65235
D-b:	5	3	2	1
	6i52i23i	55i65235	^x 22532165	^x ^x 5656i56i
D-c:	3	5	3	2
	12321235	23565i65	i6i6i6i2	6i5326i2
D-d:	-	1	6	(5)IV
	^x 6i56i6i2	53216i56	^x 552356i2	^x 23i65235
<u>Ngelik:</u>				
E-a:	6	6	-	-
	-5561235	2356i656	53565356	356i62i6
E-b:	6	6	-	-
	53565356	53335356	^x 6i6i2222	6i232532
E-c:	2	2	-	-
	6i56i56i	i6i6i6i2	6i56i652	23i65i65

E-d:	$\dot{2}$	$\dot{3}$	$\dot{2}$	$\dot{1})^I$
	5656i6i2	6i56i652	6i56i222	6i56i56i
F-a:	-	-	$\dot{3}$	$\dot{2}$
	-56i656i	56i2i32i	56i6i6i2	6i232532
F-b:	-	$\dot{1}$	$\dot{2}$	6
	6i56i6i2	6i532356	352356i2	6i56i2i6
F-c:	$\dot{2}$	$\dot{2}$	-	-
	i6i6i6i2	i6i2i6i2	6i56i652	i3265i65
F-d:	$\dot{2}$	$\dot{3}$	$\dot{2}$	$\dot{1})^{II}$
	^x 5656i6i2	6i56i222	6i555555	5656i56i
G-a:	-	-	$\dot{3}$	$\dot{2}$
	-56i656i	56i2i32i	56i6i6i2	6i532532
G-b:	-	$\dot{1}$	6	5
	6i56i235	^x 6i56i56i	^x i62i6532	^x 23235635
G-c:	-	-	5	6
	-2353235	32353235	2356i6i2	6i532356
G-d:	$\dot{1}$	6	5	3)III
	356356i2	6i532356	352i6i23	12353653
H-a:	2	2	-	3
	^x 126i26i2	i6i2i6i2	^x 232356i2	i3i65i65
H-b:	3	5	3	2
	2222i23i	55225323	^x 32532i65	^x 5656i56i

H-c:	3	5	3	2
	12321235	23565 ¹ 65	2316 ⁵ 5612	61232532 ^x
H-d:	- x	1	6	(5) ^{IV}
	61561612	53216156	35235612	23165165 ^x
<u>Inggah</u> (irama 1/8):				
K-a,i/ii:		-		6
(5)	53561612	16121612	61532222	23235326
K-a,iii/iv:		-		5
	66161612	21561561	16216532 ^x	23235235 ^{x x}
K-b,i/ii:		-		1
	56561561	56123235	52532165	56561561 ^x
K-b,iii/iv:		-		6
	56165612	16121612	61532222	53235326
K-c,i/ii:		-		1
	55161612	^x 23165235	^x 56561235	^x 56321561
K-c,iii/iv:		-		6
	16165612	53256153	23561612	61532326
K-d,i/ii:		-		2
	56161612	16121612	^x 23235612	^x 23165165

K-d,iii/iv:	-			1) ^I
235656i5	22ii6655	22532165	56561561	
L-a,i/iii:	-			2
5612-235	61561561	56162612	-2353235	
L-a,iii/iv:	-			1
x 56561235	63565i65	-2632165	x x 56561561	
L-b,i/ii:	-			2
56123235	2356i2i6	56i22222	x 6i56i56i	
L-b,iii/iv:	-			6
56i-i6i2	6i532532	61532222	53535326	
L-c,i/ii:	-			1
56161612	x 23165235	x 56561235	x 56321561	
L-c,iii/iv:	-			6
56161612	16121612	61532222	53535326	
L-d,i/ii:	-			2
56161612	16121612	x 232356i2	x 23i65i65	
L-d,iii/iv:	-			1) ^{II}
x 23523565	x 22532165	56561235	x 56321561	

M-a,i/ii:

		-		2
x			x	
56121321	65616561	56161612	23165165	

M-a,iii/iv:

		-		1
			x	
56561235	23565615	52532165	56561561	

M-b,i/ii:

		-		6
56161612	16565612	61532222	53535326	

M-b,iii/iv:

		-		5
			x	
56161235	23561561	i22i6532	23235235	

M-c,i/ii:

		-		i
x			x	
56561561	56i2i32i	6i555555	5i56i56i	

M-c,iii/iv:

		-		6
			x	
56i2i6i2	i6i2i6i2	6i532222	53535326	

M-d,i/ii:

		-		3
x			x	
66i6i6i2	6i56i56i	-i2i6532	23235253	

M-d,iii/iv:

		-		2)111
23123235	23565i65	i6i6i652	6i532612	

N-a,i/ii:

		-		3
x				
23235326	53232356	56i6i6i2	6i532356	

N-a,iii/iv:

		—		5
x			x	
35235235	23561561	16216532	x	23235235

N-b,i/ii:

		—		2
x				
56561561	56161612	61561222		23165165

N-b,iii/iv:

		—		1
			x	
22221231	55165235	22532165		56561561

N-c,i/ii:

		—		2
			x	
56121321	65616561	56161612		23165235

N-c,iii/iv:

		—		1
x				
56561235	23565615	53532165		56561561

N-d,i/ii:

		—		6
56161612	16561612	61532222		53535326

N-d,iii/iv:

		—		(5)IV
56165612	61561561	16216532		23235235

(transcribed from Joko Purwanto, 18.8.86)

APPENDIX 16

Balungan for Angklung/Calung GAMBIR SAWIT (Banyumas)

Buka:

1A - 2 2 - 2 3 5 6 - 2 - 1 - 6 -(5)

Ompak:

2A	$\overline{5353535}$	2 3 5 6	$\dot{1}$ 5 $\dot{1}$ 6	- $\dot{2}$ - $\dot{1}$
2B	- $\dot{3}$ - $\dot{2}$	- $\dot{1}$ - 6	- 5 - 6	- $\dot{2}$ - $\dot{1}$
2C	- $\dot{3}$ - $\dot{2}$	- 6 - 5	- 5 5 5	$\dot{1}$ $\dot{2}$ $\dot{1}$ 6
2D	$\overline{561}$ 5 3	6 5 3 2	$\overline{3161312}$	$\overline{3161312}$
2E	- 5 - 6	- $\dot{2}$ - $\dot{1}$	- 5 - 5	- 3 - 2
2F	3 2 1 $\dot{6}$	- $\dot{3}$ -(5)		
	a	b	c	d

Mérong:

3A	5 5 3 2	2 3 5 6	$\dot{1}$ 6 3 2	2 2 3 1
3B	3 5 3 2	2 1 2 6	$\dot{1}$ 6 3 2	2 2 3 1
3C	3 5 3 2	5 5 6 $\dot{1}$	$\dot{1}$ $\dot{1}$ $\dot{2}$ 6	5 6 1 2
3D	1 2 3 5	$\dot{1}$ 6 2 3	$\overline{3336532}$	$\overline{3216523(5)}$
	a	b	c	d

Ompak Inggah:

4A	5 5 5 5	2 3 5 6	$\dot{1}$ 5 $\dot{1}$ 6	- $\dot{2}$ - $\dot{1}$
4B	- $\dot{3}$ - $\dot{2}$	- $\dot{1}$ - 6	- 5 - 6	- $\dot{2}$ - $\dot{1}$
4C	- $\dot{3}$ - $\dot{2}$	- 6 - 5	- 5 5 -	5 6 $\dot{1}$ $\dot{2}$
4D	- $\dot{1}$ $\dot{2}$ $\dot{3}$	$\dot{2}$ 6 $\dot{2}$ $\dot{1}$	- - - -	- - - 2
4E	- - - -	- - - 1	- - - -	- - - 2
4F	- - - 3	- - -(5)		
	a	b	c	d

Inggah menuju Guritan:

5A	i 2 i 6	i 2 6(5)	i 2 i 6	i 2 6(5)
5B	i 2 i 6	i 2 6(5)	i 2 i 6	i 2 6(5)
5C	i 2 i 6	i 2 6(5)	i 2 i 6	i 2 6(5)
5D	- 6 6 -	i 5 6 i5	6i2 5 2	- 1 -(6)
	a	b	c	d

Guritan:

6A	- - - -	- - - 1	- - - -	- - -(6)
6B	- - - -	- - - 2	- - - -	- - -(1)
6C	- - - -	- - - 2	- - - -	- - -(6)
	a	b	c	d

Ompak sehabis Guritan untuk menuju inggah dan suwuk:

7A	5 5 5 5	5 5 5 5	5 6 i 2	2 i 6 5
7B	- i - i	- i - i	- 2 6 5	6 2 6 1
7C	i i i i	5 6 i 2	- - - i	- - - 6
7D	- i - 5	- 6 - i	- - - 5	- - - 3
7E	- - - 6	- - - 5	- - - 3	- - -(2)
	a	b	c	d

Inggah:

- 3 - 2	- i - 6	- i - 6	- i -(5)
- i - 5	- i - 2	- i - 3	- 2 -(i)
- 2 - 3	- i - 2	- i - 3	- 2 -(i)
- 2 - i	- 2 - 6	- i - 6	- i -(5)

Inggah (beginning of repeatable cycle):

8A	- i - 5	- i - 6	- i - 6	- i -(5)
8B	- i - 5	- i - 2	- i - 2	- i -(6)
8C	- i - 6	- i - 2	- i - 2	- i -(6)
8D	- 5 - 6	- i - 2	- i - 3	- 2 -(i)
8E	- 2 - 3	- i - 2	- i - 3	- 2 -(i)
8F	- 2 - 3	- i - 2	- 6 - 3	- 6 -(5)
8G	- i - 5	- i - 6	- i - 6	- i -(5)
8H	- i - 5	- i - 3	- i - 3	- i -(2)
8I	- i - 2	- i - 6	- i - 6	- i -(5)
8J	- i - 5	- i - 2	- i - 3	- 2 -(i)
8K	- 2 - 3	- i - 2	- i - 3	- 2 -(i)
8L	- 2 - 3	- i - 2	- 6 - 3	- 6 -(5)
	a	b	c	d

(transcribed from Recording 11)

APPENDIX 17

Examples of Kendhangan for "Gambir Sawit" (Banyumas)

This Appendix comprises the kendhang parts of the repeatable sections of "Gambir Sawit" in Banyumas, as transcribed by Rasitopangrawit. In view of the great diversity and individualistic nature of Banyumas drumming, the notations represent only a simplified basis of what was actually played on recordings 11-12. Pak Rasito used the same symbols as those in Appendix 3 throughout.

The notation for the mérong contains separate lines for the angklung and calung versions (designated 'Ang' and 'Cal' respectively), but subsequently, according to Pak Rasito, the kendhangan for both versions proceeds from the same foundation (hence one kendhang line only for the guritan and inggah sections). Although all the represented sections are repeatable in terms of melody and structure, the kendhang parts display differing approaches to what is repeated. The mérong part repeats the same pattern with minimal variation, the guritan uses the same basis for subsequent repeats but with much greater freedom for variation of rhythm and tempo as well as specific content, while the inggah section changes the underlying patterns themselves every four gongan. In the latter case, twelve gongan (the equivalent of one repeatable cycle) are presented. Designations for identifying formal section, line and gatra are only for the angklung and calung

versions on recordings 11 and 12 (and therefore apply to Appendices 16,18,19 and 20 as well).

Mérong:

3A-a: 5 5 3 2

Ang: - P - P P d b b d t

Cal: - - bP tb Pl bd t d t -P bl | P t

3A-b: 2 3 5 6

Ang: P P P b - P - -

Cal: - - b P - b bb b P t

3A-c: i 6 3 2

Ang: - P - - - P b P - b

Cal: P -P - P P | P b P - b

3A-d: 2 2 3 1

Ang: - - - - b P - P

Cal: - P - P - P b - P

3B-a: 3 5 3 2

Ang: P b - - - P b - P

Cal: - P - P - P b - P

3B-b: 2 1 2 6

Ang: - - - b - - - P

Cal: - P bP tb Pl bd t d t -P bl | P t

3B-c: i 6 3 2

Ang: - - - - b P - P

Cal: - - - - bd t d t -P bl | P t

3B-d:	2	2	3	1		
Ang:	<u>- -</u>	<u>- -</u>	<u>b P</u>	<u>- -</u>		
Cal:	<u>- P</u>	<u>- -</u>	<u>- P b</u>	<u>- P</u>		
3C-a:	3	5	3	2		
Ang:	<u>- P</u>	<u>P b</u>	<u>- P</u>	<u>- P</u>		
Cal:	<u>- b</u>	<u>- -</u>	<u>- P</u>	<u>b -</u>		
3C-b:	5	5	6	1		
Ang:	<u>- P</u>	<u>- - P b P</u>	<u>- P</u>	<u>- P</u>		
Cal:	<u>- -</u>	<u>- - P b P</u>	<u>- b</u>	<u>- b</u>		
3C-c:	i	i	2	6		
Ang:	<u>P P</u>	<u>P - P b P</u>	<u>- P</u>	<u>- P</u>		
Cal:	<u>- P</u>	<u>P - P b P</u>	<u>- P</u>	<u>- P</u>		
3C-d:	5	6	1	2		
Ang:	<u>P P</u>	<u>P b</u>	<u>- P</u>	<u>b P</u>		
Cal:	<u>P P</u>	<u>P -</u>	<u>b P</u>	<u>- P</u>		
3D-a:	1	2	3	5		
Ang:	<u>P b</u>	<u>P -</u>	<u>b P</u>	<u>- P</u>		
Cal:	<u>b P</u>	<u>- -</u>	<u>b b</u>	<u>P - tP</u>		
3D-b:	1	6	2	3		
Ang:	<u>P P</u>	<u>P b</u>	<u>- P b</u>	<u>- P</u>		
Cal:	<u>tP | d -</u>	<u>tP t P d</u>	<u>| t P | d t</u>	<u>| t b t PP</u>		
3D-c:	3	3	6	5	3	2
Ang:	<u>P P</u>	<u>P P</u>	<u>b b -</u>	<u>P tP PP</u>	<u>b PP</u>	<u>PP</u>
Cal:	<u>P P P P</u>	<u>P P P</u>	<u>b b -</u>	<u>P tP PP</u>	<u>b PP</u>	<u>PP</u>

3D-d: 3 2 1 6 5 2 3 (5)

Ang: dP bP t PP dP bP t -b PP t | -b PP tb -b b

Cal: (same as angklung version)_____

Guritan:

6A-a: - - - -
- P1 t - P1 t - - P1 t P PP PP t P1 P

6A-b: - - - 1
b⁺ t - - b⁺ t - - bb bb tb b⁺ -P t d b

6A-c: - - - -
P1 t o P1 P t o P1 d d d b b^o t o b^l

6A-d: - - - (6)
b^o t o b^l b^o t o b^l b^o t o b^l b^o b b^o b

6B-a: - - - -
o b^l b^o t b^o t o b^l o d b^o t b^o t o t^ld

6B-b: - - - 2
-d - d - P P P b - t^l | P t bd P d b⁺

6B-c: - - - -
- - b o b o P t P P P b b b d b⁺

6B-d: - - - (1)
o t b PP P t o b b^o t b^o P o t o b

6C-a: - - - -
o t b^o PP P t o b b^o t b^o PP o t o b

6C-b: - - - 2
 o t b° P̄l o t o b b° t b P̄P o t o b

6C-c: - - - -
 b̄b t b⁺ b o P̄P P b d̄P P P P b d P̄d b⁺

6C-d: - - - (6)
 P P P P d d b° t - - tˡ P -b d P b

Inggah (second time through):

8A-a/b: - i - 5 - i - 6
 t b P o t o | P t P̄o P o t o | b

8A-c/d: - i - 6 - i - (5)
 (as for 8A-a/b)-----|

8B-a/b: - i - 5 - i - i
 (as for 8A-a/b)-----|

8B-c/d: - i - 6 - i - (6)
 (as for 8A-c/d)-----|

8C-a/b: - i - 6 - i - i
 t b P o t o -d b̄P t o d b t o d b

8C-c/d: - i - i - i - (6)
 t o d b t o d d P d P t b b b b̄b

8D-a/b: - 5 - 6 - i - i
 b b̄b b b̄b b b̄b b t t l̄P t b̄d P d b o

8D-c/d: - $\dot{1}$ - $\dot{3}$ - $\dot{2}$ - ($\dot{1}$)
P P - \overline{bo} P P b o P P - \overline{bo} P P b o

8E-a/b: - $\dot{2}$ - $\dot{3}$ - $\dot{1}$ - $\dot{2}$
 (as for 8D-c/d)-----

8E-c/d: - $\dot{1}$ - $\dot{3}$ - $\dot{2}$ - ($\dot{1}$)
 (as for 8D-c/d)-----

8F-a/b: - $\dot{2}$ - $\dot{3}$ - $\dot{1}$ - $\dot{2}$
 (as for 8D-c/d)-----

8F-c/d: - 6 - 3 - 6 - (5)
 (as for 8D-c/d)-----

8G-a/b: - $\dot{1}$ - 5 - $\dot{1}$ - 6
P P - \overline{bo} P P - \overline{bo} d d b o t o t o

8G-c/d: - $\dot{1}$ - 6 - $\dot{1}$ - (5)
t o t o t o t o b | P t \overline{bd} P d b \overline{bb}

8H-a/b: - $\dot{1}$ - 5 - $\dot{1}$ - 3
b \overline{bb} b \overline{bb} b \overline{bb} b t t P t \overline{bd} P d b o

8H-c/d: - $\dot{1}$ - $\dot{3}$ - $\dot{1}$ - ($\dot{2}$)
o o - t P o b o t P t o d d b

8I-a/b: - $\dot{1}$ - $\dot{2}$ - $\dot{1}$ - 6
b b b l b d b o o o - t P P t t

8I-c/d: - $\dot{1}$ - 6 - $\dot{1}$ - (5)
P P t t b d b o o o - t b b b t

8J-a/b: - $\dot{1}$ - 5 - $\dot{1}$ - $\dot{2}$
 b b b t b d t | P t d b o t o P o

8J-c/d: - $\dot{1}$ - $\dot{3}$ - $\dot{2}$ - ($\dot{1}$)
 | o P o | o b d b d t o b b b bb

8K-a/b: - $\dot{2}$ - $\dot{3}$ - $\dot{1}$ - $\dot{2}$
 b bb - b b b t bo t P P b P b t b

8K-c/d: - $\dot{1}$ - $\dot{3}$ - $\dot{2}$ - ($\dot{1}$)
 t P t bd P d b t | P t bd P d b b

8L-a/b: - $\dot{2}$ - $\dot{3}$ - $\dot{1}$ - $\dot{2}$
 P b P b P b P t t | P t bd P t b -P

8L-c/d: - 6 - 3 - 6 - (5)
 t o b b b b b o t o P P P P P P

(transcribed from Recordings 11 and 12)

APPENDIX 18

Examples from the Angklung parts of GAMBIR SAWIT (Banyumas)

Excerpts from three sections are presented below - one cycle of the mérong, a section of the inggah menuju guritan, and one passage with contrasting treatments from the inggah. The example from the mérong combines the parts of angklung-players II and III to form complete wiletan (player I, a part not notated here, is doubling the kethuk-kenong in addition to sounding the balungan itself). The inggah menuju guritan exemplifies the imbal technique in irama 1/8 and 1/16, while the main inggah section contrasts mérong-style wiletan with imbal in irama 1/4.

Mérong:

3A-a:	5	5	3	2
Angklung:	- 5 5 5	- 5 5 5	2 2 2 6	1 3 1 2
3A-b:	2	3	5	6
Angklung:	- 2 2 2	- 3 3 3	- 5 5 5	<u>3</u> <u>5</u> <u>6</u> <u>5</u> <u>3</u> <u>5</u> <u>6</u>
3A-c:	1̇	6	3	2
Angklung:	2̇ 1̇ 2̇ 1̇	2̇ 1̇ 2̇ 6	2 2 2 6	1 3 1 2
3A-d:	2	2	3	1
Angklung:	- 2 2 2	- 2 2 2	- 6̇ - 2	- 6̇ 2 1
3B-a:	3	5	3	2
Angklung:	6̇ 1 2 3	- 2 3 5	- 6 5 3	2 6̇ 1 2

3B-b:	2	1	2	6
Angklung:	2 1 2 -	6 <u>16</u> 2 1	2 3 1 2	- 1 2 6
3B-c:	i	6	3	2
Angklung:	2 i 2 i	2 i 2 6	2 2 2 6	1 3 1 2
3B-d:	2	2	3	1
Angklung:	- 2 2 2	- 2 2 2	- 6 - 2	- 6 2 1
3C-a:	3	5	3	2
Angklung:	6 1 2 3	- 2 3 5	- 6 5 3	2 5 3 2
3C-b:	5	5	6	i
Angklung:	- 5 5 5	- 5 5 5	- 2 - 5	6 6 i i
3C-c:	i	i	2	6
Angklung:	- - - i	- - - i	- 2 2 2	- <u>i6</u> <u>2i</u> 6
3C-d:	5	6	1	2
Angklung:	- - 5 6	- - 5 6	- 3 3 3	- 6 1 2
3D-a:	1	2	3	5
Angklung:	- 3 1 6	1 3 1 2	- 6 - 2	- 3 - 5
3D-b:	i	6	2	3
Angklung:	- - - i	- <u>56i</u> <u>56</u>	- - - 2	- <u>333</u> <u>33</u>
3D-c:	3	<u>3</u> <u>6</u>	<u>5</u> <u>3</u>	<u>2</u> <u>3</u>
Angklung:	- 5 <u>35</u> 3	<u>53</u> 5 <u>35</u> 3	6 6	- 5 5 <u>32</u> <u>53</u> 2 <u>32</u> 3 2
3D-d:	<u>2</u> <u>1</u>	<u>6</u> <u>5</u>	<u>2</u> <u>3</u>	(5)
Angklung:	2 1 <u>16</u> <u>21</u> 6	3 3	5 2	3 6 3 5

Inggah menuju Guritan (irama 1/8 — irama 1/16):

5B-a:	i	2	i	6
Angk. III:	--i-i-i-	i-i-i-i-	i-i-i-i-	i-i-i-i-
Angk. II:	-2-6-2--	-6-2-2-2	-6-2-6--	-2-6-2-6

5B-b:	$\dot{1}$	$\dot{2}$	6	(5)
Angk. III:	$\dot{1}-\dot{1}-\dot{1}-\dot{1}-$	$\dot{1}-\dot{1}-\dot{1}-\dot{1}-$	$\dot{1}-\dot{1}-\dot{1}-\dot{1}-$	$\dot{1}-\dot{1}-\dot{1}-\dot{1}-$
Angk. II:	$-\dot{2}-6-\dot{2}-$	$-6-\dot{2}-\dot{2}-\dot{2}$	$-6-6-6-6$	$-\dot{2}-6-\dot{2}-$

5B-c:	i	2	i	6
Angk. III:	i-i-i-i-	i-i-i-i-	i-i-i-i-	i-i-i-i-
Angk. II:	-2-6-2--	-6-2-6-2	-6-2-6--	-6-2-6-6

5B-d: $\dot{1}$ $\dot{2}$ 6

Angk. III: $\dot{1}-\dot{1}-\dot{1}-\dot{1}-$ $\dot{1}-\dot{1}-\dot{1}-\dot{1}-$ $\dot{1}-\dot{3}-\dot{1}-\dot{1}-$ ———

Angk. II: $-\dot{2}-6-\dot{2}-$ $-6-\dot{2}-\dot{2}-\dot{2}$ $-6-6-6-6-$ ———

(rit.) —————

(5)

(irama 1/16) → 3-3-3-3-3-3-3-3-
→ -5-5-5-5-5-5-5-5

5C-a, i/ii:	i	2
Angk. III:	i-3-i-3-i-3-i-3-	i-3-i-3-i-3-i-i-
Angk. II:	-6-2-6-2-6-2-6-2	-6-2-6-2-6-2-2-2

5C-a, iii/iv:	i	6
Angk. III:	i-3̣-i-3̣-i-3̣-i-3̣-	i-i-i-i-i-i-i-i-
Angk. II:	-6-2̣-6-2̣-6-2̣-6-2̣	-6-6-6---6-6-6-6

5C-b, i/ii:	i	2
Angk. III:	i-3-i-3-i-3-i-3-	i-3-i-3-i-3-3-3-
Angk. II:	-2-6-2-6-2-6-2--	-2-6-2-6-2-2-2-2

5C-b, iii/iv:	6	(5)
Angk. III:	i-3-i-3-i-3-i-3-	i-i-i-i-i-i-i-i-
Angk. II:	-6-2-6-2-6-2-6-6	-6-2-6-2-6-2-6--

Inggah (wiletan):

8A:	- i - 5	- i - 6	- i - 6	- i - (5)
Angklung:	-123 2155	2121 -126	2321 2326	2321 2325
8B:	- i - 5	- i - 2	- i - 2	- i - (6)
Angklung:	2123 2125	2123 2122	2123 2122	5166 6666
8C:	- i - 6	- i - 2	- i - 2	- i - (6)
Angklung:	-321 2326	5321 2322	5123 5122	5121 6666
8D:	- 5 - 6	- i - 2	- i - 3	- 2 - (i)
Angklung:	5555 5555	i65i 56i2	(imbal)—————→	

Inggah (imbal in irama 1/4):

8A-a/b:	- i - 5	- i - 6
Angk. III:	5-5-5-5- ---5-5-5	2-5-2-2- 1-1-1-1-
Angk. II:	-3-3-3-1 --3-3-3-	-1-3-1-6 -6-6-6-6
8A-c/d:	- i - 6	- i - (5)
Angk. III:	2-5-2-5- 2-5-2-5-	2-5-2-5- 2-5-5-5-
Angk. II:	-3-1-3-1 -3-1-3-1	-3-1-3-1 -3-3-3--

8B-a/b:	- i - 5	- i - 2
Angk. III:	2-2-2-5- 2-5-2-5-	2-2-2-2- 2-2-2-2-
Angk. II:	-3-1-3-1 -3-1-3-1	-1-3-1-3 -1-3-1--
8B-c/d:	- i - 2	- i - (6)
Angk. III:	2-5-2-5- 2-5-2-5-	2-2-2-2- 2-2-2-2-
Angk. II:	-1-3-1-3 -1-3-1-3	-6-6-6-6 -6-6-6-6
8C-a/b:	- i - 6	- i - 2
Angk. III:	2-5-2-5- 2-5-2-5-	1-1-2-2- 2-5-2-2-
Angk. II:	-3-1-3-1 -3-1-3-6	-6-6-6-1 -3-1-3 -
8C-c/d:	- i - 2	- i - (6)
Angk. III:	--5-2-5- 2-5-2-5-	---5-2-5 -1-1-1-1
Angk. II:	1-3-1-1 -1-3-1--	-1-3-1-3 -6-6-6-6
8D-a/b:	- 5 - 6	- i - 2
Angk. III:	5-5-5-5- 5-3-3-3-	--2-2-2- --2-2-2-
Ang. II:	-5-5-5-5- -5-5-5-5-	-5-6-6-1 -1-6-1--
8D-c/d:	- i - 3	- 2 - (i)
Angk. III:	--2-2-2- 5-2-2-2-	2-2-2-2- 5-2-2-2-
Angk. II:	-1-3-1-3 -1-3-1-3	-1-1-1-1 -3-1-1-1

(transcribed from Recording 11)

APPENDIX 19

Examples of Sindhèn and Gérongan parts from GAMBIR SAWIT (Banyumas)

The following examples are from the mérong and guritan sections. Passages which Pak Rasito originally transcribed in red ink (to indicate use of pélog and minir) are indicated by square horizontal brackets over the patterns concerned. The separate vocal lines for sindhèn and gérongan are indicated by 'S' and 'G' respectively. Beyond this, the same limitations apply as to the notations in Appendix 6.

Mérong (first time through, calung version):

3A-a/b:

<p style="text-align: center;"> <u>5 5 3 2</u> S: 2̣ 2̣ ị 6̣ ị 3̣ ị 2̣ A-pa si -da a-pa o-ra </p> <p style="text-align: center;"> G: o - é </p>	<p style="text-align: center;"> <u>2 3 5 6</u> 2 2 2 3 3 5 3 5 6 Sa-pa ma-nis ka-ya sira </p> <p style="text-align: center;"> G: 2 <u>3 5</u> 3 5 <u>-6</u> 6 o - é o - é </p>
---	---

3A-c/d:

<p style="text-align: center;"> <u>1 6 3 2</u> S: </p> <p style="text-align: center;"> G: <u>3̣5̣6̣</u> - 5̣3̣2̣1̣2̣ o-é o - é </p>	<p style="text-align: center;"> <u>2 2 3 1</u> 6̣ ị2̣ ị6̣ 5̣ 3̣ 2̣ 3̣2̣ <u>1̣2̣1̣</u> man-éman wo — kul ka-yu </p>
--	--

3B-a/b:

S: $\begin{array}{ccccccc} 3 & & 5 & & 3 & & 2 \\ \hline & 3 & 5 & 3 & 6 & 5 & 3 & 2 & 2 & 1 & 2 \end{array}$

ce-pon-é wa-dhah peng-a-ron

G: $\begin{array}{ccccccc} 1 & 2 & 3 & & & & \\ \hline & 1 & 2 & 3 & & & \end{array}$ (one voice) $\begin{array}{ccccccc} 1 & 2 & 3 & & 1 & & 3 & 1 & 2 & & 1 & 2 & 1 & 6 \\ \hline & 1 & 2 & 3 & & 1 & & 3 & 1 & 2 & & 1 & 2 & 1 & 6 \end{array}$

o - a o - é oa é o - é

3B-c/d:

S: $\begin{array}{ccccccc} 1 & & 6 & & 3 & & 2 \\ \hline & 1 & 6 & 3 & 2 & & \end{array}$ $\begin{array}{ccccccc} 2 & & 2 & & 3 & & 1 \\ \hline & 2 & 2 & 3 & 1 & & \end{array}$

6 1 2 1 6 5 3 - 2 1

(all voices) man-éman kapan-a - né -

G: $\begin{array}{ccccccc} 1 & 2 & 1 & - & 2 & 6 & - & 3 & - & 2 & 1 & 2 \\ \hline & 1 & 2 & 1 & - & 2 & 6 & - & 3 & - & 2 & 1 & 2 \end{array}$

o-é a é o a é

3C-a/b:

S: $\begin{array}{ccccccc} 3 & & 5 & & 3 & & 2 \\ \hline & 3 & 5 & 5 & 5 & 3 & 6 & 5 & 3 & 2 & 1 & 2 \end{array}$ $\begin{array}{cc} 5 & 5 \\ \hline 3 & 5 \end{array}$ $\begin{array}{ccc} 5 & 6 & 1 \\ \hline 5 & 6 & 1 \end{array}$

ke-te-mu padha dhé-wé-an nya-ri la - ut

G: $\begin{array}{ccc} 1 & 5 & 3 \\ \hline 1 & 5 & 3 \end{array}$ 5 5 $\begin{array}{ccc} 5 & 6 & 1 \\ \hline 5 & 6 & 1 \end{array}$

é - o nya-ri la - ut

3C-c/d:

S: $\begin{array}{ccccccc} 1 & & 1 & & 2 & & 6 \\ \hline & 1 & 1 & 2 & 6 & 6 & \end{array}$ $\begin{array}{ccccccc} 5 & & 6 & & 3 & & 2 \\ \hline & 5 & 6 & 3 & 2 & 3 & 2 & 1 & 2 & 2 \end{array}$

Manis reng-ga man-éman ma-nis reng-ga

G: $\begin{array}{cccc} 2 & 2 & 1 & 6 \\ \hline 2 & 2 & 1 & 6 \end{array}$

Manis reng-ga

3D-a/b:

	1	2	3	5		1	6	2	3					
S:			2	3	3	5	5	ī	5	6	2	2	3	3
	ma-nis reng-ga sa-tri-ya ing Lé-san pu-ra													
G:-	ī	ī	6	ī	ī	ī								
	e wa-éa-pa o-ra													

3D-c/d:

	3	3	6	5	3	2	3		2	1	6	5	2	3	(5)	
S:			6	5	3	2			ī	ī	ī	ī	ī	6	5	6
	Gam-bir sa-wit								su-mawur gam-bir mela — thi							

Guritan: (first time through, angklung version):

6A-a/b:

-	-	-	-	-	-	-	-	-	1				
S:					2	3	5	1	6	5	3	123	1
	mané-man le-mud ing-krang le-mud ing-krang												
G:	ī	ī	ī	ī	ī	5	6	5	4	5			
	o	-	é	é	o	a	o						

6A-c/d:

-	-	-	-	-	-	-	-	-	(6)											
S:				5	6	5	ī	5	5	5	5	5	5	4	2	4	5	4	5	6
	le-mud ing-krang : maru-lu sa-ba-ning ka-rang																			
G:	6	ī	ī	ī																
	du-a lolo																			

6B-a/b:

S:

G:

(two parts)

O - é

O - é O

(O) - é O - é

6B-c/d:

(1)

S: 2 5 6 6 i 5 5 5 5 5 6565 5 6 i
mu-rang mu-ring wong dhemen u-rung ka-san-dhing

G: i - 65 i 6i
é - a o a

6C-a/b:

S: - - - - - - - 2

6 i 2̣ i 6 i 5 5 6 5 3 2
man-é man da-mar da-mar man-cung.

G: 2̣ - i 6 4̣ 5̣ 6̣ 5̣ 4̣ 5̣ - - 5̣ 6̣ 4̣ 6̣ 5̣ 4̣ 2̣

é - o o é o é o-é o-é

6C-c/d:

- - - - - (6)
 S: 6 i i 5 i 5 5 5 5 5 4 2 5 4 5 4 5 6
 da-mar man-cung ge-ga-ra-né mung-ging ga-la
 G: 5 - 4 6
 o é

(Transcribed from Recordings 11 and 12)

APPENDIX 20

Calung Part for the Mérong of GAMBIR SAWIT (Banyumas)

The following example comprises one cycle of wiletan calung from the mérong of "Gambir Sawit". It is a transcription of the most prominent part (calung barung) in Recording 12, although Pak Rasitopangrawit has also filled in certain places where the exact tones could not be reliably extracted. The result is a calung part that is possible for the mérong section, rather than consistently faithful to the recording. I propose no separate example of the imbal technique at this point, since those notated in Appendix 18 along with the descriptions in the main text are already a sufficient demonstration of the principles involved.

Mérong (first time through):

3A-a:	5	5	3	2
Calung:	1652̣1615	32121235	16521616	61133112
3A-b:	2	3	5	6
Calung:	23522353	21612123	16553235	555661̣16
3A-c:	1̣	6	3	2
Calung:	6661̣12̣2̣1̣	1̣1̣1̣1̣1̣2̣2̣6	2̣2̣2̣2̣2̣2̣2̣6	66655332
3A-d:	2	2	3	1
Calung:	2356561̣2̣	2̣1̣1̣2̣2̣2̣2̣2̣	2̣5566226	61133221
3B-a:	3	5	3	2
Calung:	16611223	33366665	55566553	32355332

3B-b:	2	1	2	6
Calung:	22222222	11111111	33333332	22216616
3B-c:	i	6	3	2
Calung:	66611221	13322116	6112226	61133112
3B-d:	2	2	6	1
Calung:	21165612	56i22222	2ii6i653	2561-1-1
3C-a:	3	5	3	2
Calung:	66112233	66666665	5ii66553	32255332
3C-b:	5	5	<u>5</u> <u>6</u>	i
Calung:	55561235	65321235	22222225	55566661
3C-c:	i	i	2	6
Calung:	iiiiiiii	iiii2i6i	22222222	66666666
3C-d:	5	6	1	2
Calung:	66666556	66666ii6	33333333	65321612
3D-a:	1	2	3	5
Calung:	22233116	61133112	22222222	22233335
3D-b:	i	6	2	3
Calung:	555555i	iii56i26	66666666	22222223
3D-c:	3	<u>3</u> <u>6</u>	<u>5</u> <u>3</u>	<u>2</u> <u>3</u>
Calung:	-3216123	-3216123	6666 5323	5653 2352 6i63
3D-d:	<u>2</u> <u>1</u>	<u>6</u> <u>5</u>	<u>2</u> <u>3</u>	(5)
Calung:	3352 222i	iii6 333i	5236 6532	223(5)

BIBLIOGRAPHY

1. Works Consulted

Becker, Judith

- 1972 Traditional Music in Modern Java. Ph.D. thesis, University of Michigan.
- 1980 Traditional Music in Modern Java. Honolulu: The University Press of Hawaii.
- 1984 (Ed.) Karawitan: Source Readings in Javanese Gamelan and Vocal Music. Vol.I. Center for South and Southeast Asian Studies, University of Michigan.
- 1987 (Ed.) Karawitan: Source Readings in Javanese Gamelan and Vocal Music. Vol.II. Center for South and Southeast Asian Studies, University of Michigan.

Brandon, James R.

- 1970 On Thrones of Gold: Three Javanese Shadow Plays. Cambridge, Massachusetts: Harvard University Press.

Brinner, Benjamin E.

- 1985 Competence and Interaction in the Performance of Pathetan in Central Java. Ph.D thesis, University of California at Berkeley.

Choy, Peggy

- 1984 "Texts through Time: The Golèk Dance of Java", in Aesthetic Tradition and Cultural Transition in Java and Bali, edited by Stephanie Morgan and Laurie Jo Sears. Center for Southeast Asian Studies, University of Wisconsin, Madison, 1984:51-80.

Depdikbud

- 1983 Serat Pesindhen Badhaya. Jakarta: Departemen Pendidikan dan Kebudayaan [Department of Education and Culture](Javanese and Indonesian).
- 1985 Ensiklopedi Tari Indonesia [Encyclopoedia of Indonesian Dance. Jakarta: Departemen Pendidikan dan Kebudayaan [Department of Education and Culture]. (Indonesian).

Forrest, Wayne

- 1980 "Concepts of Melodic Pattern in Contemporary Solonese Gamelan Music". Asian Music 11(2): 53-127.

Geertz, Clifford

- 1960 The Religion of Java. Chicago and London: The University of Chicago Press.

Hadisucipto, S.Z.

- 1981 Ringkasan Babad Srikarongron [Summary of Babad Srikarongron], in Babad Srikarongron, edited by M.Sastronaryatmo. Jakarta: Depdikbud. (Indonesian).

Hardasukarta, S.

- 1978 (Ed.) Titi Asri. Jakarta: Departemen Pendidikan dan Kebudayaan (Depdikbud) [Department of Education and Culture] (Javanese).

Hastanto, Sri

- 1970 "Gendhing Gambirsawit Sléndro Sanga" Surakarta: ASKI (Indonesian).
- 1985 The Concept of Pathet in Central Javanese Gamelan Music. Ph.D. thesis, University of Durham.

Hatch, Martin

- 1976 "The Song is Ended: Changes in the Use of Macapat in Central Java". Asian Music 7(2):59-71.
- 1979 "Theory and Notation in an Oral Tradition: Some Notes on ASKI, Surakarta", in What is Modern Indonesian Culture?, edited by G.Davis. Athens, Ohio: Center for International Studies, Ohio University.
- 1980 Lagu, Laras, Layang: Rethinking Melody in Javanese Music. Ph.D. Thesis, Cornell University.
- 1984 (transl.) Pengetahuan Karawitan by R.L.Martopangrawit, in Karawitan: Source Readings in Javanese Gamelan and Vocal Music, Vol.I, edited by Judith Becker. Center for South and Southeast Asian Studies, University of Michigan, 1984.

Heins, E.L.

1967 "The Music of the Serimpi 'Anglir Mendung'".
Indonesia 3: 135-154.

1970 "Cueing the Gamelan in Javanese Wayang Performance" Indonesia 9: 101-127.

Hendrato, S.

1978 Ringkasan Titi Asri [Summary of the Titi Asri], in Titi Asri, edited by S.Hardasukarta. Jakarta: Depdikbud (Indonesian).

Hood, Mantle

1954 The Nuclear Theme as a Determinant of Pathet in Javanese Music. Groningan and Djakarta: J.B. Wolters.

Horne, Elinor Clark

1974 Javanese-English Dictionary. New Haven and London, Yale University Press.

Kunst, Jaap

1973 Music in Java. Ed. E.L.Heins. 2 Vols. The Hague: Martinus Nijhoff;

Lichtenstein, G.

1981 (transl.) Titi Asri. Jakarta: PN Balai Pustaka.

Martopangrawit, R.L.

1969 Pengetahuan Karawitan [Knowledge of Gamelan Music] Vol. I, Surakarta: ASKI (Javanese). Translation by Martin Hatch in Karawitan: Source Readings in Javanese Gamelan and Vocal Music, Vol I., edited by Judith Becker. Center for South and Southeast Asian Studies, University of Michigan, 1984.

1972a Pengetahuan Karawitan [Knowledge of Gamelan Music] Vol. II Surakarta: ASKI (Javanese). Translation by Martin Hatch in Karawitan: Source Readings in Javanese and Vocal Music, Vol I, edited by Judith Becker. Center for South and Southeast Asian Studies, University of Michigan, 1984.

McDermott, Vincent and Sumarsam

- 1975 "Central Javanese Music: The Patet of Laras Sléndro and the Gendèr Barung". Ethnomusicology 19:233-244.

Nojowirongko, M.Ng.

- 1954 Serat Tuntunan Padalangan [Guide to the Art of the Dalang] Vols.III and IV. Yogyakarta: Jawatan Kebudayaan. Departemen Pendidikan dan Kebudayaan. (Javanese).
- 1960 Serat Tuntunan Padalangan Vol.I. Yogyakarta: Jawatan Kebudayaan. Departemen Pendidikan dan Kebudayaan. (Javanese).

Parto Kusumo

- 1986 (Ed.) Serat Centhini, Vol.II. Yogyakarta: Yayasan Centhini (Javanese).

Perlman, Marc

in prep. A Cognitive Ecology of Karawitan. Interpretation and Ideas of Melody in Central Javanese Gamelan Music, Ph.D. thesis, Wesleyan University.

- 1986 "The Recent History of Central Javanese Karawitan, Some Problems and Interim Findings." Unpublished manuscript.

Pigeaud, T.

- 1967 Literature of Java. 3 Vols. The Hague: Martinus Nijhoff, 1967-70.

Probohardjono

- 1966 (Ed.) "Parta Krama" in Serat Tuntunan Andalang Djangkep Sinau Tanpa Guru [Complete Guide to the Dalang's Art Without a Teacher]. Surakarta: Mahabarata 2.

Rahayu N. and Prihatini, N.Sri

- 1988 Tari Srimpi Tamenggita dan Tari Srimpi Gambirsawit Kasunanan Surakarta. Surakarta: ASKI. (Indonesian).

Sajid, R.M.

- 1984 (Ed.) Babad Sala. Solo: Rekso Pustoko Mangkunegaran (Javanese).

Sastronaryatmo, M.

- 1981 (Ed.) Babad Srikarongron. Jakarta: Depdikbud [Department of Education and Culture]. (Javanese).

Sedyawati, Edy

- 1984 Tari [Dance]. Bandung: Penerbit Pustaka Jaya (Indonesian).

Slamet Suparno, T.

- 1985/86 Dokumentasi Wangsalan Susunan Nyi Bei Mardusari. [Documentation of Wangsalan by Nyi Bei Mardusari]. Surakarta: ASKI. (Javanese and Indonesian).

Soedarsono

- 1974 Dances in Indonesia. Jakarta: Gunung Agung.

Soenarto, R.

- 1980 Tuntunan Belajar Dasar-dasar Tabuhan Karawijawa Timuran. [A Guide to Studying the Basics of East Javanese Gamelan Playing] Surabaya: SMKI.

Soeradipoera, R.Ng.

- 1912-15 (Ed.) Serat Tientini. 8 Vols. Batavia [Jakarta]: Ruygrok and Co. (Javanese).

Srihascarya, Gunawan

- 1981 Karawitan Santiswara Larasmadya. Surakarta: ASKI. (Indonesian).

Sumarsam

- 1975a "Inner Melody in Javanese Gamelan". Asian Music 7:3-13.
- 1975b "Gendèr Barung, its Technique and Function in the Context of Javanese Gamelan". Indonesia 20 (1975): 161-171.
- 1975c "Introduction to Ciblon Drumming in Javanese Gamelan". Unpublished manuscript, in Karawitan: Source Readings in Javanese Gamelan and Vocal Music, Vol.II. edited by Judith Becker. Center for South and Southeast Asian Studies, University of Michigan, 1987.

1976 Inner Melody in Javanese Gamelan. M.A. diss., Wesleyan University, in Karawitan: Source Readings in Javanese Gamelan and Vocal Music Vol., edited by Judith Becker. Center for South and Southeast Asian Studies, University of Michigan, 1984.

1980 "Gendhing Kalunta: A Historical Metaphor?" Asian Music 11(2): 43-52.

Supanggah, R.

1981 Lènggèr Banyumasan [Singers and Dancers in Banyumas.] Surakarta: ASKI. (Indonesian).

Susilo, Hardja

1967 Drumming in the Context of Javanese Gamelan. M.A. Thesis, University of California at Los Angeles.

Sutton, R. Anderson

1975 The Javanese Gambang and its Music. M.A. thesis, University of Hawaii.

1978 "Notes Toward a Grammar of Variation in Javanese Gender Playing." Ethnomusicology 22(2): 275-96.

1979 "Concept and Treatment in Javanese Gamelan Music, with Reference to the Gambang". Asian Music 9(2): 59-79.

1982 Variation in Javanese Gamelan Music: Dynamics of a Steady State. Ph.D. thesis, University of Michigan.

1984a "Who is the Pesindhèn? Notes on the Female Singing Tradition in Java". Indonesia 37:119-133.

1984b "Change and Ambiguity: Gamelan Style and Regional Identity in Yogyakarta", in Aesthetic Tradition and Cultural Transition in Java and Bali, edited by Stephanie Morgan and Laurie Jo Sears. Center for Southeast Asian Studies, University of Wisconsin, Madison, 1984:221-246.

1985 "Musical Pluralism in Java: Three Local Traditions". Ethnomusicology 29(2):56-85.

Tasman, Agus

- 1987 Karawitan Tari. [Gamelan Music for Dance].
Surakarta: ASKI. (Indonesian)

Van Groenendaal, Victoria M.C.

- 1985 The Dalang Behing the Wayang: The Role of the
Surakarta and the Yogyakarta Dalang in Indon-
esian-Javanese Society. Dordrecht, Holland/
Cinnaminson, USA: Foris Publications.

Van Ness, E.C. and Prawirohardjo, Shita

- 1980 Javanese Wayang Kulit: An Introduction. Kuala
Lumpur: Oxford University Press.

Vetter, Roger R.

- 1977 Formal Aspects of Performance Practice in
Central Javanese Gamelan Music. M.A. thesis,
University of Hawaii.
- 1981 "Flexibility in the Performance Preactice of
Central Javanese Music" Ethnomusicology
25(2): 199-214.
- 1986 Music For "the Lap of the World": Gamelan
Performance, Performers, and Repertoire in
the Kraton of Yogyakarta. Ph.D. thesis, Uni-
versity of Wisconsin, at Madison.

Walton, Susan P.

- 1974 Sinden and Patet. M.A. thesis, University of
Michigan.
- 1987 (transl.) Weda Pradangga, in Karawitan:
Source Readings in Javanese Gamelan and Vocal
Music, edited by Judith Becker. Vol.II.
Center for South and Southeast Asian Studies,
University of Michigan, 1987.

Warsadiningrat, R.T.

- 1979 Weda Pradangga [Knowledge of Gamelan Music]
Surakarta: SMKI. (Javanese).

Widyastuti, Sri Rochana

- 1985/86 Tari Gambyong Pareanom Mangkunegaran. Sura-
karta: ASKI. (Indonesian).

2. Notations

Djakoeb

- 1919 Serat Enut Gendhing Slendro [Notations of Gamelan Pieces in Slendro]. Batavia [Jakarta]: Landsdrukkerij (Javanese).

Djumadi

- 1975 Titilaras Rebaban [Rebab Notations], Vol. III. Surakarta: ASKI.

Hadisiswo, S.D.

- 1974 Titilaras Balungan dan Gérongan [Notations of Balungan and Gérongan]. 3 Volumes. ASKI Surakarta.

Hastotomo, Tri

- 1986 Dokumentasi Notasi Sindenan Andegan Nyi Tukinem [Documented notations of Andegan Sinden as sung by Nyi Tukinem], Surakarta: ASKI. (Indonesian).

Kodrat, Ki Harsono

- 1982 Gendhing-Gendhing Karawitan Jawa Lengkap Slendro-Pelog. [Complete Book of Javanese Gamelan Pieces in Slendro and Pelog] Vols. I and II. Jakarta: PN Balai Pustaka. (Indonesian).
- 1986 Gending-Gending Karawitan Jawa Lengkap Slendro-Pelog, Vol. III. Jakarta: PN Balai Pustaka. (Indonesian).

Martopangrawit, R.L.

- 1967 Tetembangan: Vocaal iang berhubungan dengan karawitan. [Tetembangan: Vocal Parts connected with Gamelan Music]. Surakarta: ASKI. (Indonesian and Javanese).
- 1972b Titilaras Kendhangan [Drumming Notation]. Surakarta: ASKI.
- 1977 Gendhing-Gendhing Santiswara 2 Vols. Surakarta. ASKI.
- 1979/80 Sulukan Pathetan dan Ada-Ada. Surakarta: ASKI.
- 1982/83 Gending dan Sindenan Bedaya Serimpi. Surakarta: ASKI.

- 1988 Dibuang Sayang. Surakarta: ASKI.
- Mloyowidodo, S.
- 1976 Gendhing-Gendhing Jawa Gaya Surakarta (Javanese Gamelan Pieces in Surakarta Style]. 3 Vols. Surakarta: ASKI.
- Ronoatmodjo A., Diyat Sariredjo, Soenarto, R.P.
- 1981 Notasi Gendhing Mojokerto-Suroboyo. Surabaya: Departemen Pendidikan dan Kebudayaan [Department of Education and Culture].
- Siswanta, Kawindrasutikna and Sumanggakarsa
- 1977 Notasi Kendhangan. Yogyakarta: SMKI (KONRI).
- Siswoharjoyo
- n.d. Gendhing-Gendhing Ingkang kanggé Nabuhi Wajangan Purwa [Gamelan Pieces Played in Wayang Purwa]. Yogyakarta: Toko Buku "S.G."
- Slamet Suparno, T.
- 1981 Bawa Gawan Gendhing. Surakarta: ASKI.
- 1982 Bawa Srambahan. Surakarta: ASKI.
- 1984/85 Sindenan Andegan Nyi Bei Mardusari. Surakarta: ASKI. (Indonesian).
- Sukardi, Kris and Sukidjo, Sogi
- 1976a Gendhing-Gendhing Gaya Yogyakarta [Javanese Gamelan Pieces in Yogyakarta Style]. Vol.I Surakarta: ASKI.
- 1976b Balungan Gendin-Gending gaya Yogyakarta [Balungan Parts of Gamelan Pieces in Yogyakarta style]. Vols.II and III. Surakarta: ASKI.
- Suraji
- 1988 "Sindhengan Gendhing Gambirsawit Kethuk 2 kerep minggah 4 slendro sanga/pelog nem". Unpublished manuscript.
- Walidi
- 1978 Titilaras Gendhing-Gendhing Wayang Purwa [Notations of Gamelan Pieces for Wayang Purwa]. Vol.I. Surakarta. ASKI.

LIST OF RECORDINGS

The following list of recordings cited comprises three sections:

- commercial recordings
- private recordings
- recordings on the accompanying cassettes

a. Commercial Recordings

These are listed in alphabetical order of recording company and then numerical order within each company's category. Certain companies do not assign numbers to their recordings in which case the cassettes are listed in alphabetical order of title. Spellings represent those found on the cassette labels themselves. The items taken from disc recordings are listed at the end of the section. The entries under Columbia and HMV are historical recordings for copies of which I am once more indebted to Marc Perlman.

Cassettes

Borobudur (no numbers):

- "Gambirsawit Komplit"; Bowo Roro Bentreok, Gendhing "Gambirsawit" Minggah Ladrang "Utomo", sléndro sanga, played by Kerawitan Krido Irama, Surakarta.

- "Untu Luwuk"; Gambir Sawit Lengger, sléndro sanga, calung Banyumasan.

Dahlia:

- 460: "Gambir Sawit - Jineman Moncowarno"; Bowo "Roroturido", Gending "Gambirsawit", pélog bem, played by Ngesti Budhoyo, directed by Ki Tjondrolukito.

- 507: "Gambir Sawit - Gending Patalon Banyumasan Vol.II"; "Gambir Sawit", Ladrang "Sriwibowo", Ketawang "Sinom Parijatha" etc., played by Purba Kencana, directed by Rasitopangrawit.

Fajar:

- 9025: "Rujak Jeruk Gobyog"; "Gambirsawit Sembunggilang", sléndro sanga, played by Condong Raos, directed by Ki Nartosabdho.

- 9095: "Racikan Pangkur Tanjung Gunung"; Bawa "Dhadhap Mantep", "Gambir Sawit Mataraman", sléndro sanga, played by Condong Raos, directed by Ki Nartosabdho.

- 9120: "Baladewan"; Angklung "Gambir Sawit", played by Purbolaras, directed by Badhut Lemi.

- 9138: "Godril Lumajang - Gending-gending Tayub Gaya Tulungagung"; "Gambirsawit Sembunggilang", sléndro sanga, played by Krido Pangrawit, directed by Amat.

- 9167: "P.K.K. Gending-gending Tayub Gaya Tulungagung"; "Gambirsawit Pancerono" leading to "Gurnito", pl.5 (sic.), played by Krido Pangrawit, directed by Amat.

- 9176: "Sasar Susur Gending-gending Tayub Gaya Tulungagung"; "Gambir Sawit Sembung Gilang Kibar", sléndro sanga, played by Mardi Budaya, directed by Ki Yono Prawito.

- 9207: "Gambir Sawit Komplit"; i) "Gambirsawit Pancerono" minggah Ladrang "Kumaramaya", pélog nem.
ii) "Gambirsawit Sembung Gilang" minggah Ladrang "Sembung Gilang", sléndro sanga, played at Pusat Latihan Tari "Bagong Kussudiardja".

- 9235: "Poncowarno Mbalun - Gending-gending Tayub Gaya Tulungagung"; "Malarsih", sléndro 6 (sic.), played by Mardi Budaya, directed by Ki Yono Prawito.

Indah Musik (no number):

- "Kesenian Jawa - Gambir Sawit"; "Gambir Sawit Sembung Giling" (sic.), played by Ngesti Budoyo, directed by Tjondro Lukito.

Ira Record:

- WD-509: "Gambirsawit Gobyog Wolak-walik"; Gendhing "Gambirsawit" leading to Ladrang "Bribil", sléndro sanga, played by musicians of RRI Yogyakarta, directed by Moedjiono.

-WD-510: "Bedhayan Gambirsawit -Beksan Bondhan Ginonjing"; Bedayan "Gambirsawit", Ladrang "Gonjang-ganjing",

sléndro sanga, played by Condong Raos, directed by Ki Nartosabdho [Recording 5].

- WD-512: "Asmaradana Kebar"; "Gambirsawit Sumedhang", sléndro sanga, played by Condong Raos, directed by Ki Nartosabdho.

- WD-553N: "Gambir Sawit Trenggalekan - Gendhing Tayub Trenggalek"; Gendhing "Gambirsawit", sléndro sanga, played by Ngesthi Wirama, directed by Tambir [Recording 8].

- WD-565: "Gambirsawit Sembunggilang Wolak-walik"; "Gambirsawit Sembunggilang Wolak-walik", Ladrang "Pakumpulan", sléndro sanga, played by musicians of RRI Solo, directed by Turahyo.

- WD-566: "Jula-Juli Telon - Gendhing-gendhing Tayub Tulungagung"; Gendhing "Gambirsawit Sembunggilang", sléndro sanga, played by Mardi Budaya, directed by Ki Yono Prawito.

- WD-665: "Gambirsawit Mataraman"; "Gambirsawit Sembunggilang" etc., sléndro sanga, played at Pusat Latihan Tari, directed by Bagong Kussudiardja.

- WD-675: "Gambir Sawit - Tulungagungan - Gendhing Tayub Tulungagung"; Gendhing "Gambirsawit", Ladrang "Kembang Kacang", pélog 5 (sic.), played by Setya Laras, directed by Sudiro Priyono.

- WD-704: "Beksan Gambyong Mataraman"; Beksan "Gambyong", played by Warga Laras, directed by Ki Suparman.

- WD-720: "Balung Pakel - Gendhing Tayub Tulungagung"; Gendhing "Gambir Sawit", sléndro sanga, played by Setya Laras, directed by Sudro Priyono.

- WD-724: "Gambir Sawit Pareanom - Gending Tayub Tulung Agung"; Gendhing "Gambirsawit Pareanom", pélog nem, played by Mardi Budaya, directed by Ki Yono Prawito.

- WD-729: "Gambir Sawit - Gendhing-gendhing Tayub Trenggalek"; Gendhing "Gambirsawit", sléndro sanga, played by Ngesthi Wirama, directed by Tambir.

- WD-776: "Gendhing Beksan - Golek Lambangsa"; Beksan "Gambyong", played by Sekar Tunjung Yogyakarta, directed by Djoko Waluyo.

- WD-808: "Angleng Darma - Gendhing Tayub Trenggalek"; Gendhing "Gambirsawit", "Glendreh", sléndro sanga, played by Ngesthi Wirama, directed by Tambir.

Kencana Record:

- IR-090: "Thengul - Gendhing-gendhing Tayub Gaya Tulungagung"; Gendhing "Gambirsawit", "Glothak", sléndro sanga, played by Mardi Budaya, directed by Ki Yono Prawito.

- IR-116: "Asmaradana - Gendhing-gendhing Tayub Tulungagung"; Gendhing "Malarsih", sléndro 6 (sic.), played by Mardi Budaya, directed by Ki Yono Prawito.

- IR-119: "Angleng Panceng - Gendhing-gendhing Tayub Tuban"; "Gambirsawit", sléndro sanga, played by Sekati Laras, directed by Kurdi.

Kusuma:

- KGD-001: "Gambir Sawit"; Bawa "Dandanggula Padasih", Gending "Wangsaguna", minggah "Gambirsawit Sembunggilang", Ketawang "Sinom Parijata", sléndro sanga, played by Riris Raras Irama, directed by S. Ciptosuwarso.

- KGD-002: "Ayun-ayun - Gending Jawa"; Bawa "Raraturida", Gendhing "Gambirsawit Pancerana", kébar, sekaran gambyong, pélog nem, played by Riris Raras Irama, directed by S. Ciptosuwarno.

- KGB-006: "Gambyong"; "Gambyong Pareanom" - Ladrang "Tirtokencana", Gendhing "Gambirsawit Pancerana", pélog nem, version by S. Maridi.

- KGD-054: "Kendhang Semarang"; Gending "Prawan Pupur", Ladrang "Sri Yatno", Ketawang "Sekarteja", sléndro manyura (sic.), played by Condong Raos, directed by Ki Nartosabdo.

- KGD-102: "Dodol Pelem"; Calung "Gambirsawit", played by Darma Laras, directed by Tayasa.

Lokananta:

- ACD-001: "Klenengan Gobyog"; "Gambirsawit Molak-malik".

- ACD-045: "Gambyong - Gending Beksan"; "Gambyong - Gending Gambirsawit Pancerana", pélog nem, version by S. Ngaliman [Recording 6].

- ACD-068: "Jaka Tarub - Gending Beksan"; "Gambyong Pareanom" - Ladrang "Pareanom", Ladrang "Sumedang", Gending "Gambirsawit Pancerana", pélog nem, version by S. Ngaliman.

- ACD-073: "Genderan - Srikaloka"; Gendhing "Malarsih", pélog barang (sic.), played by musicians of RRI Surakarta, directed by P. Atmosoenarto.

- ACD-101: "Gambir Sawit - Klenengan Gayeng". Bawa "Rara Turida", Gending "Gambir Sawit", Kebar "Pareanom", minggah ciblon "Pancerana", pélog nem, "Gambirsawit", sléndro sanga, malik "Gambirsawit Janggalana", pélog nem, malik "Gambirsawit Sembunggilang", sléndro sanga, malik "Pareanom", "Gambirsawit Pancerana", pélog nem.

- ACD-102: "Prawan Pupur"; Bawa "Retnamulya", Gendhing "Prawan Pupur", Ketawang "Larasmaya", pélog barang, played by Justisi Laras Madiun, directed by Soekarno SH.

- ACD-115: "Jineman Marikangen" (Cokekan); Bawa "Rarabentrok", Gendhing "Gambirsawit", sléndro sanga, played by Kridha Irama, directed by Ki Wakiyo.

- ACD-154: "Surung Dhayung"; Gendhing "Gambirsawit", "Sumedhangan", "Pangkur", Ladrang "Semingin", sléndro sanga, played by musicians of RRI Yogyakarta, directed by Ki Mudjiono.

- ACD-236: "Ranumenggala":
i) Gendhing "Gambirsawit", sléndro sanga (pesindhèn: Nyai Bei Mardusari).
ii) Gendhing "Prawan Pupur", pélog barang (pesindhèn: Nyi Woro Podang), both played by musicians of RRI Surakarta, directed by R.Ng.Hardjosasmojo.

- ACD-261: "Uyon-uyon Mat-matan - Sinom Jenggleng"; Gendhing "Madusari", "Sinom Jenggleng", sléndro sanga, played by Keluarga Kesenian Jawa RRI Nusantara II Yogyakarta, directed by Ki Suhardi.

- ACD-268: "Nostalgia - Gambirsawit Sembunggilang"; Gendhing "Gambirsawit Sembunggilang", sléndro sanga, played by Kesenian Jawa Studio Yogyakarta, directed by R.Ng.Tjokrowasito.

Nirwana (no number):

- "Bangun Jiwa"; Gending "Gambirsawit", minggah Ladrang "Kembang Tanjung", sléndro sanga, played by Kerawitan Ketoprak Siswo Budoyo, directed by Ki Siswondho Hs.

P2SC (no number):

- "Palaran Lasem"; Bowo "Roroturido", Gending "Gambirsawit Panceron", minggah Ketawang "Tunggal Jiwo" etc., pélog 5 (sic.), played by Ngesthi Budhoyo, directed by Ki Tjondrolukito.

Pusaka (no numbers):

- "Gambir Sawit - Sinom Parijoto - Pangkur Pamijen"; Bawa "Roro Bentrok", Gending "Gambir Sawit Wongsó Sumo" (sic.), minggah "Sembung Gilang", Ketawang "Sinom

Parijoto", sléndro sanga, played by Madu Irama.

- "Monggangan"; Gending "Gambir Sawit", sléndro sanga, played by Niti Laras, directed by Raden Wedono Karti Pratomo.

- "Orek-orek Jess - Gending Tayub Tulungagung"; "Prawan Pupur", pélog barang, played by Mardhi Budhoyo, directed by Ki Yono Prawito.

- "Pari Anyar"; "Gambir Sawit", sléndro sanga (no other information given).

- "Rujak Jeruk Gambir Sawit"; "Gambir Sawit", minggah "Pangkur Rambangan", sléndro sanga, directed by Ki Wakidjo (performing group not named).

- "Tengol Sontoloyo - Tayub Tulungagung"; "Gambir Sawit Glothak", sléndro sanga, played by Mardhi Budhoyo, directed by Ki Yono Prawito [Recording 9].

- "Uyon-uyon Mataram Gambir Sawit"; "Gambir Sawit", minggah Ladrang "Karilo", sléndro sanga, directed by Ki Suparman (performing group not named).

Samudera (no numbers):

- "Gending Renyep"; Gending "Gambirsawit", Ladrang "Gonjang-ganjing", sléndro sanga, played by Ngudi Budoyo, directed by Kasminto H.

- "Gending Rondo Nunut"; Gending "Gambir Sawit", minggah Ketawang "Tunggal Jiwa" etc., sléndro sanga, played by Wargo Laras Ngayogyakarta, directed by Ki Suparman.

Discs

Columbia

- GJ-135: Inggah "Gambir Sawit" sléndro sanga.

- GJ-231: Inggah "Gambir Sawit" sléndro sanga.

Deutsche Grammaphon

- DGG 2535-462: Gendhing "Gambir Sawit", Ketawang "Rajaswala", Pathetan Jugag, sléndro sanga, Yogya kraton, September 1972.

HMV

- N9234: Inggah "Gambir Sawit" sléndro sanga.

b. Private Recordings

These recordings are listed in alphabetical order of venue, and then in chronological order of performance date within each category. Pathetan and pieces in shorter forms after Ayak-ayakan are not listed. Unless otherwise stated, all performances are by the musicians employed at each respective venue. In the case of broadcasts from SMKI ('Sekolah Menengah Karawitan Indonesia', a secondary level school of traditional Indonesian music), the groups who played included musicians from other venues including STSI and RRI Solo. It is common practice for musicians to play at different venues, and the flexibility of the various line-ups reflects this.

Kraton Solo

- 13.11.86 Bawa Sekar Ageng "Citrarini", Gendhing "Prawan Pupur", Ladrang "Manis", pélog barang.
- 6.7.87 Bawa Sekar Ageng "Rarabéntrok", Ladrang "Menur Dadu", sléndro sanga.

Kraton Yogyakarta

- 22.8.86 Gendhing "Gambir Sawit" Kendhangan Candra sléndro sanga [Recording 7].

Mangkunegaran, Solo

- 13.3.84 Bawa Sekar Tengahan "Pangajabsih", Gendhing "Prawan Pupur", Ketawang "Langengita", pélog barang.
- 2.8.84 Bawa Sekar Macapat "Dhandhanggula Padhasih", Gendhing "Wangsaguna" minggah "Sembung Gilang", Ladrang "Pakumpulan", sléndro sanga.
- 6.9.84 Bawa Sekar Tengahan "Pangajabsih", Gendhing "Prawan Pupur", Ladrang "Manis", pélog barang.

- 16.10.85 Bawa Sekar Ageng "Ciptamaya", Gendhing "Prawan Pupur" pélog barang.
- 16.1.86 "Gambyong Paréanom" - Gendhing "Gambir Sawit Pancerana" pélog nem.
- 3.7.86 Bawa Sekar Macapat "Dhandhanggula Padhasih", Gendhing "Gambir Sawit", Ladrang "Sri Wibawa", Ayak-ayakan "Rangkep" sléndro sanga.
- 23.7.86 Bawa Sekar Ageng "Raraturida", Gendhing "Gambir Sawit" minggah Ladrang "Janggalana", pélog nem.
- 17.9.86 Bawa Sekar Ageng "Rarabéntrok", Ladrang "Menur Dadu" sléndro sanga.
- 24.6.87 Bawa Sekar Tengahan "Pangajabsih", Gendhing "Prawan Pupur" Ketawang "Langengita", "Sri Naréndra", pélog barang.
- 25.11.87 Ladrang "Menur Dadu" sléndro sanga.
- 18.2.88 Bawa Sekar Ageng "Rarabéntrok", Ladrang "Menur Dadu", sléndro sanga.
- 24.2.88 Bawa Sekar Ageng "Puspamadya", Gendhing "Prawan Pupur", Ladrang "Sri Dirga Yuswa", pélog barang.
- 8.7.88 Bawa Sekar Macapat "Dhandhanggula Padhasih", Gendhing "Gambir Sawit", Ladrang "Pakumpulan", sléndro sanga.
- 21.10.88 Bedhaya "Mangun Harja": Gendhing "Gambir Sawit", Ladrang "Utama", sléndro sanga.

[Note: see also STSI (ASKI) Solo, 1986]

Paku Alaman, Yogyakarta

- 13.10.85 Gendhing "Wangsaguna", Ladrang "Sri Nindita", sléndro sanga.
- 20.7.86 Bawa Sekar Ageng "Puspanjali", Gendhing "Prawan Pupur", Ladrang "Kuwung Wirèng", pélog barang.
- 28.9.88 Gendhing "Wangsaguna", Ladrang "Larasdriya", Ketawang "Jamuran", sléndro sanga.
- 28.9.88 Gendhing "Prawur Pupur", Ladrang "Janggalana", Ketawang "Sida Mardawa", pélog barang.

RRI (Radio Republik Indonesia), Solo

- 23.3.86 Srimpi "Jalma Kuda": Gendhing "Gambir Sawit" Ladrang "Ganjang-gonjing", sléndro sanga (Broadcast given by musicians from ASKI, now STSI, Solo).
- 9.10.86 Bawa Sekar Macapat "Dhandhanggula Padhasih", Gendhing "Gambir Sawit", Ladrang "Wesmester", Ayak-ayakan "Mijil Larasati", sléndro sanga.
- 11.11.88 Bawa Sekar Tengahan "Jurudemung Natakusuman", Gendhing "Wangsaguna" minggah "Sembung Gilang", Ladrang "Anglèng", sléndro sanga.

RRI Surabaya

- 1.7.87 Gendhing "Gambir Sawit" (Surabayan), Gendhing "Semarangan", sléndro wolu [Recording 10].
- 24.8.88 Gendhing "Gambir Sawit", Gendhing "Semarangan", "Walang Kerèk", sléndro wolu.

SMKI Solo

- 11.2.85 Gendhing "Gambir Sawit" minggah Ladrang "Janggalana", pélog nem.
- 29.9.86 Gendhing "Malarsih", Ladrang "Sri Yatna", Ayak-ayakan "Mijil Larasati", sléndro manyura.
- 14.9.87 Gendhing "Wangsaguna" minggah "Pacarcina" sléndro sanga.
- 19.10.87 Bawa Sekar Ageng "Rarabéntrok", Gendhing "Gambir Sawit", Ladrang "Utama", Ayak-ayakan "Prabot" sléndro sanga.
- 3.12.87 Gendhing "Malarsih", Ketawang "Brangta Menthul", pélog nyamat.
- 3.3.88 Bawa Sekar Ageng "Sudiwarna", Gendhing "Malarsih", Ketawang "Sri Kacaryan", sléndro manyura.
- 11.4.88 Bawa Sekar Ageng "Rarabéntrok", Gendhing "Gambir Sawit", Ladrang "Utama", sléndro sanga.
- 13.10.88 Bedhaya "Gambir Sawit Mangun Harja": Gendhing "Gambir Sawit", Ladrang "Utama", sléndro sanga.

STSI (formerly ASKI), Solo

- 18.7.83 "Gambyong Paréanom", pélog nem.

- 1986 "Tari Gambyong Paréanom Mangkunegaran", pélog nem (played by musicians from the Mangkunegaran, Solo; recording from the Archive at STSI).
- 1988 Srimpi "Gambir Sawit" sléndro sanga and Srimpi "Tamènggita" pélog barang (Archive STSI).

[Note: see also RRI, Solo, 23.3.86]

Tulungagung, private venue

- 21.9.88 "Tayuban Gambir Sawit" sléndro sanga, played by "Mardi Budhoyo" directed by Ki Yono Prawito.

c. Recordings on the accompanying cassettes

1. Bawa "Dhandhanggula Padhasih", Gendhing "Gambir Sawit" sléndro sanga. Musicians from STSI Solo, recorded by Maria Omo, 1.9.88.
2. Bawa "Rarabéntrok", Gendhing "Gambir Sawit" sléndro sanga. Played by Riris Raras Irama, directed by S.Ciptosuwarsa. Cassette "Bondhan Kinanthi", Kusuma KGD-016.
3. Gendhing "Gambir Sawit" pélog barang. Reduced ensemble of musicians from STSI, Solo, recorded on 5.5.87.
4. Gendhing "Gambir Sawit" - Kébar-mérong-kébar-inggah "Sembung Gilang" sléndro sanga. Taken from the wayang kulit story "Pandhawa Manegès", with dhalang Ki H.Anom Suroto. Cassette Dahlia Record 340-5.
5. Bedayan "Gambirsawit - Ladrang Gonjang-ganjing" sléndro sanga. Played by Condong Raos, directed by Ki Narto Sabdho. Cassette "Bondhan Ginonjing", Ira Record WD-510.
6. "Gambyong" - Gending "Gambirsawit Pancerana" pélog nem. Cassette "Gending Beksan. Gambyong", directed by S.Ngaliman (Lokananta ACD-045).
7. Gendhing "Gambir Sawit" Kendhangan Candra, sléndro sanga, originally recorded in the Kraton Yogyakarta by Arthur Durkee on 22.8.86.
8. Gendhing "Gambirsawit" sléndro sanga. Played by Ngesthi Wirama, directed by Tambir. Cassette "Gambir Sawit Trenggalekan" (Ira Record WD-553N).

9. "Gambir Sawit Glothak" sléndro sanga. Played by Mardi Budhoyo, directed by Yono Prawito. Cassette "Tengol Sontoloyo - Tayub Tulung Agung" (Pusaka, no number).

10. Gendhing "Gambir Sawit" - Gendhing "Semarangan" sléndro wolu. Played by musicians at RRI Surabaya for a broadcast on 1.7.87.

11. Calung "Gambir Sawit". Played by Klub Kacitran, directed by Mariadhi. Recorded in Purwokerto, Banyumas, 12.10.89.

12. Angklung "Gambir Sawit". Played by Klub Kacitran, directed by Mariadhi. Recorded in Purwokerto, Banyumas, 12.10.89.

SUPPLEMENT TO VOLUME TWO

Further Notes on the Origins of "Gambir Sawit"

I am obliged to cast the following information in the form of a supplemental note, since despite its obvious relevance, I became aware of it too late to incorporate it in the main text. The sources are a recently published report from STSI Solo, written (in Indonesian) by its Director, Sri Hastanto, and entitled "Lahirnya Gendhing Gambirsawit Menurut Informasi Titi Asri" ['The Origins of Gendhing Gambirsawit According to the Titi Asri'], and a personal communication from Marc Perlman, in which he draws attention to two attempts at creating Gendhing from Pathetan "Sanga Wantah", both of which were late additions to a recently-discovered nineteenth-century manuscript.

Hastanto's report is intended as a guide for his students concerning both the fruits and the dangers of musical analysis. He clearly regards the question of possible origins of "Gambir Sawit" as an ideal example of both, balancing his sources' unreliability as historical fact with their importance as valuable clues, ripe for interpretation. In doing so, he extends the ideas contained in his student essay on the same subject (Hastanto 1970), the most revealing phase being a more detailed musical analysis of the Titi Asri's claims regarding the origins of "Gambir Sawit":

i) that Gendhing "Gambir Sawit" represents an expansion of Ladrang Gonjang-ganjing to kethuk 2 kerep formal

structure, and

ii) that "Gambir Sawit" was formed from a pathetan in sléndro sanga.

In selecting his material, Hastanto first of all points out that there are no notations from the relevant historical period, which he identifies as that of the Pajang sultanate (which immediately precedes the rise to supremacy of the Mataram dynasty in 1575). He notes further that Titi Asri is written from a Solo Kraton perspective, while Yogyanese versions of the balungan of "Gambir Sawit" are older than Solonese, and therefore more credible as analytical material. Ultimately, however, present-day Solonese forms of mérong "Gambir Sawit" and Pathetan "Sanga Wantah" are chosen, since the paths of the melodic progressions are the same ('alur melodi yang sama' - Hastanto 1990:16). From the two versions of Ladrang "Gonjang-ganjing" he chooses "Liktho", since the version for Srimpi accompaniments is more recent, having been made shorter specifically for that context.

The analysis itself is conducted in three stages, of which the first compares Pathetan "Sanga Wantah" with Ladrang "Gonjang-ganjing Liktho". It encompasses the whole of both compositions (for the sake of brevity I will cite only Ladrang "Gonjang-ganjing" below, referring the reader to Appendices 2b and 2c for the pathetan).

a.	- 2 - 1 - 6̣ - 5̣)	b.	- 2 - 5 - 2 - 1)
c.	- 2 - 1 - 2 - 1)	d.	- 2 - 1 - 6̣ -(5̣)
e.	- 2 - 1 - 6̣ - 5̣)	f.	- 2 - 5 - 2 - 1)
g.	- 5 - 6 - 2 - 1)	h.	- 2 - 1 - 6̣ -(5̣)
i.	- 2 - 1 - 2̣ - 1̣)	j.	- 3̣ - 2̣ - 6 - 5)
k.	- 6 - 5 - 6 - 5)	l.	- 2̣ - 1̣ - 6 -(5)
m.	- 2̣ - 1̣ - 2̣ - 6)	n.	- 2̣ - 1̣ - 2̣ - 6)
o.	- 2 - 5 - 2 - 1)	p.	- 2 - 1 - 6̣ -(5̣)

Figure S-1

1) Line A of the pathetan represents a gantungan 2, after which line B settles on destination tone 1. Lines a and b of "Gonjang-ganjing" reflect the overall progression, but -2-1-6̣-5̣ is evidently not the same as gantungan 2.

2) Lines c and d of "Gonjang-ganjing" repeat the same material as a and b in reverse order, while e and f repeat a and b exactly. The pathetan has kombangan 2 for its third line (C).

3) Lines g to l slope upwards to "middle 5" ('5 tengah'), as happens in line D of the pathetan.

4) Lines m and n reflect the same progression of tones as E and F in the pathetan, but differ in register, descending only to 6 rather than 6̣.

5) Lines o and p progress via a destination tone 1 to a final tone 5̣, exactly as lines G and H of the pathetan.

There is thus a degree of correspondence in this comparison, but it requires considerable manipulation of

the material to emerge. Hastanto concludes that the notion of "Gonjang-ganjing" forming a transitional step towards the formation of "Gambir Sawit" from Pathetan "Sanga Wantah" is not borne out on this evidence ('kurang meyakinkan'), and proceeds instead to the next stage, a comparison of "Gonjang-ganjing" with "Gambir Sawit". For this analysis, he omits the ngelik from both gendhing, confining "Gonjang-ganjing" to its first four lines (a to d) and "Gambir Sawit" to the first cycle of its mérong:

A.	- 3̣ 5̣ 2̣	- 3̣ 5̣ 6̣	2 2 - -	2 3 2 1)
B.	- - 3 2	- 1 2 6̣	2 2 - -	2 3 2 1)
C.	- - 3 2	- 1 6 5	- - 5 6	1 6 5 3)
D.	2 2 - 3	5 3 2 1	3 5 3 2	- 1 6̣(5̣)

Figure S-2

1) Line A, above, ends in the same way as line b of "Gonjang-ganjing", but would require modification along the way to provide an exact correspondence.

2) Line B of the Gendhing, except for the first gatra, is a repeat of the progression of line A, and is comparable in the same way to lines a and b of the Ladrang (Hastanto asserts here that extending these two lines could indeed produce the first two kenongan of "Gambir Sawit").

3) An expansion of line c of "Gonjang-ganjing" can be compared to line C plus the first two gatra of line D in "Gambir Sawit", but many allowances must be made in between.

4) The last two gatra of "Gambir Sawit" are only different in form ('berbeda bentuk') from line d of "Gonjang-ganjing".

According to Hastanto, this correspondence is more tenable than that between the pathetan and "Gonjang-ganjing", but is still not convincing in terms of "Gonjang-ganjing" being a definite basis for "Gambir Sawit". Finally he compares Pathetan "Sanga Wantah" directly with "Gambir Sawit", in an analysis which uses the same material as the one presented in section II-1 of this dissertation, but which indicates points of comparison that I would not have identified as such. Firstly, he likens the 6 in line f of the pathetan to that half-way through line B of "Gambir Sawit". In other words, by not interpreting the second kenongan of "Gambir Sawit" as a repeat of the correspondence with the first two lines of the pathetan, he is comparing its lines c to h with the last three kenongan of "Gambir Sawit", instead of the last two, as in my own analysis. Hastanto's version thus stretches the comparison to uneven proportions, while my own fails to account for the 6 in the pathetan. Secondly, he compares the last three lines of Pathetan "Sanga Wantah" (which are the same in "Sanga Jugag" and "Sanga Ngelik") to the buka for "Gambir Sawit" as reported in the Centhini (see section II-2). This again involves a tone 6 - reported as falling on the entry of the kendhang in the Centhini, but replaced by a 2 in present practice. Hastanto divides a reconstructed version of the "Centhini buka" into three phrases (I, II

and III) and compares them to the three pathetan phrases mentioned above, as follows:

	Centhini												Pathetan											
I:	2	2	6	1	2	2	1	1	1	2	1	2	6	1	6	2	2	2	2	2	2	1	6	6
II:				2								1				2	1	1	1	1	1	1	6	1
III:				6								5				2	-	-	1	6	1	-	6	5

Figure S-3

(Hastanto 1990:23-24)

The only difference here is in the lengths of the respective melodies, a point which in Hastanto's view, strengthens the ties between "Sanga Wantah" and "Gambir Sawit". It is the closest of the correspondences involved in all three of the comparative analyses presented.

Broadly speaking, Hastanto's conclusions are the same as my own, namely that the connections firstly between Pathetan "Sanga Wantah" and "Gonjang-ganjing" and secondly between "Gonjang-ganjing" and "Gambir Sawit" are untenable on the evidence of current performance practice, but that the degree of correspondence between "Sanga Wantah" and the mérong of "Gambir Sawit" is at the very least highly suggestive, even if there is no ultimate confirmation for its claims as a derivation theory for "Gambir Sawit". It is interesting, however, firstly that these same conclusions have been formed from different selections of material and differing points of comparison, and secondly that Hastanto was prepared to be as flexible as he was in seeking melodic

correspondences. This latter point provides a contrast with the second document to be mentioned here, in which two Gendhing kethuk 2 kerep minggah 4 notations are presented, both known to be composed directly from Pathetan "Sanga Wantah". The first gives a composition date - 14th July, 1898 (Perlman, p.c., 8.11.90), and its first section is as follows:

<u>Buka:</u>	2	2	<u>6</u>	2	1	3	2	1	2	-	1	<u>6</u>	(<u>5</u>)			
A	-	-	<u>5</u>	<u>6</u>	1	2	-	<u>6</u>	1	2	-	-	1	1	2	1)
B	-	-	1	2	3	5	3	2	-	-	2	3	5	6	3	5)
C	-	6	2	1	3	2	1	6	2	2	-	-	2	3	2	1)
D	-	1	1	1	2	3	2	1	-	2	-	1	<u>6</u>	<u>5</u>	<u>3</u>	(<u>5</u>)
	a				b				c				d			

Figure S-4
(Perlman, p.c., 8.11.90)

The second has no specific date, but shares the same buka:

	<u>Buka:</u>	2	2	6̣	2	1		3	2	1	2		-	1	6̣(5̣)					
A		-	-	-	5̣		2	1	6̣	5̣		-	-	5̣	6̣	1	2	3	2)	
B		-	-	-	2		5	3	2	1		-	-	1	2		3	5	3	2)
C		-	-	2	3		5	5	6	5		-	6	2	1		3	2	1	6)
D		2	2	-	-		2	3	2	1		3	5	3	2		-	1	6̣(5̣)	
		a					b					c					d			

Figure S-5
(Ibid.)

Despite confining myself to the mérong sections of these gendhing, it is immediately noticeable how different they are from each other and how different both are from "Gambir Sawit". In fact, comparing the two gendhing with each other, only three out of sixteen gatra correspond in terms of their destination tones (at gatra B-a, D-b and the gong tone at D-d). More sense can be made of this if the flexible nature of a pathetan performance is taken into account, along with the likelihood that this will affect how its proportions are reflected in the more fixed structure of the gendhing. It was on precisely this premise that such a high degree of correspondence was able to be shown between "Sanga Wantah" and "Gambir Sawit", only here (and in a fascinating manner) the dichotomy between the rigid and the flexible structure is seen to be operating in reverse, producing two different Gendhing instead of two different analyses of how the same Gendhing corresponds to the pathetan.

It is with these considerations in mind that the following notation chart has been compiled. It makes use of the realignment techniques first employed in section III-1, in order to shift the gatra of the two untitled Gendhing from the manuscript and superimpose the compatible gatra of "Gambir Sawit" in a similarly "shifted" manner. Two versions of the "Gambir Sawit" correspondence are presented, the one (GSH) showing Hastanto's view of it, the other (GSP) my own.

GSH	- - - 5		2 3 5 6		2 2 - -
GSP	- - - 5		2 3 5 6		2 2 - -
I			- - 5 6	1 2 - 6	1 2 3 2
II	- - - 5	2 1 6 5	- - 5 6		1 2 3 2) ^I

GSH		2 3 2 1		- - 3 2	
GSP		2 3 2 1		- - 3 2	
I		1 1 2 1) ^I	- - 1 2	3 5 3 2	- - 2 3
II	- - - 2	5 3 2 1	- - 1 2	3 5 3 2) ^{II}	- - 2 3

GSH			- 1 2 6	2 2 - -	2 3 2 1
GSP	- 1 6 5			2 2 - 3	5 3 2 1
I	5 6 3 5) ^{II}	- 6 2 1	3 2 1 6	2 2 - -	2 3 2 1) ^{III}
II	5 5 6 5	- 6 2 1	3 2 1 6) ^{III}	2 2 - -	2 3 2 1

GSH			5 3 2 1	3 5 3 2	- 1 6(5)
GSP				3 5 3 2	- 1 6(5)
I	- 1 1 1	2 3 2 1	- 2 - 1		6 5 3(5)
II				3 5 3 2	- 1 6(5)

Figure S-6

Taking the "shifting" process into account, every gatra of sixteen in each of the two manuscript gendhing has been used up within twenty gatra of the above realignment chart, while the two views of how "Gambir Sawit" corresponds to the pathetan are only able to account for ten (GSP) and eleven (GSH) gatra respectively. The chart thus confirms the relationship between the two manuscript

Gendhing, demonstrating further their known derivation from the common source of the pathetan, while the connections between "Gambir Sawit" and the pathetan are shown to be less secure. GSH accommodates the second kenongan of "Gambir Sawit" successfully, but falls soon afterwards. GSP ignores the second kenongan in view of its repetitive nature, but cannot account for the tone 6 from line F of the pathetan (which both manuscript Gendhing are careful to incorporate).

The theory that "Gambir Sawit" was originally derived from Pathetan "Sanga Wantah" is not discredited by the above analysis - allowances must be made for the fact that the relevant forms will have existed in considerable variety as well as being different from the present (as the Centhini suggests). However, what the two manuscript Gendhing (known to derive from the pathetan) have provided is a sobering counterbalance to exaggerated claims of a precise relationship, when the evidence can only suggest a degree of correspondence.

Reference

Hastanto, Sri
1990

Lahirnya Gendhing Gambirsawit Menurut Informasi Titi Asri ['The Origins of Gendhing Gambir Sawit According to the Titi Asri']
Solo: STSI (Indonesian).

